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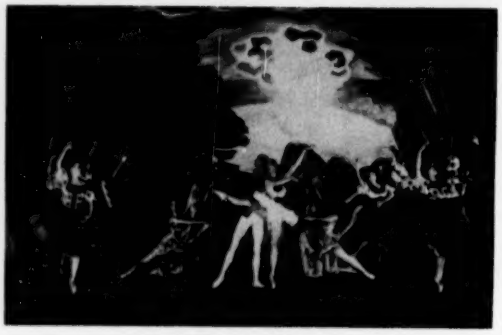

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Critics' Circle Awards

THE annual announcements of awards by the New York Music Critics' Circle have assumed greater importance as the scope of these distinctions has been widened this year to include international composers. The choice of best works heard in the fall of 1950 and in 1951 was made public on Jan. 7, and it includes several interesting selections.

The orchestral prize went to Howard Swanson, American composer, for his A Short Symphony on the fourth ballot. The first vote had resulted in a triple tie between this work, William Schuman's Sixth Symphony and Arthur Honegger's Fifth Symphony.

In the field of stage works, the award was given to Bohuslav Martinu's Comedy on the Bridge, given for the first time in New York by the Mannes Music School last May.

The choral music prize went to Benjamin Britten for his Spring Symphony, which the Schola Cantorum introduced to Manhattan last February.

Music for the dance brought a winning entry in the case of William Schuman's score Judith, brought here by the Louisville Orchestra on its first visit in December, 1950, and commissioned by it. The three compositions just listed were chosen on the original ballot, indicating more or less unanimous feelings about them.

The Critics' Circle also gave a joint citation to the National Broadcasting Company for its laudable achievement in commissioning and producing the television opera, Amahl and the Night Visitors, and to Gian-Carlo Menotti, its composer, librettist and producer. This is a choice that almost everybody will applaud.

In the field of chamber music no award was made, as the members of the Circle were not all able to hear enough works on which to base their decision. In the future a system will be operative by which the group will listen to recordings of new chamber music; it is hoped thus to include such scores again among the prizewinners.

Interesting, too, is the announcement of a plan to arrange recordings and broadcasts of the works.

Amende Honorable

One of the more gratifying happenings of the holiday season—a period in which good will is supposed to flourish between men—was the announcement that Robert Merrill, the distinguished young American baritone, had made his peace with the Metropolitan Opera and would return to take part in the spring tour, opening April 4, and possibly before that.

It will be remembered that this singer was removed from the roster for having failed to appear for a performance in New York and to take part in last year's tour, because at that time he was engaged for an appearance in a Hollywood film.

The healing of the breach came about as the result of an exchange of letters between Mr. Merrill and Rudolf Bing, general manager of the Metropolitan, in which the artist made a handsome and sincere apology, and the impresario was equally generous in according official forgiveness.

Misunderstandings are likely to occur in even the best regulated musical families; it is no new thing in the history of opera to find management and artist at loggerheads. Many eminent examples exist of diva or male star being "on the outs" with impresario. The famous case of Patti donning only one shoe and waiting to put on the other until pique had subsided is perhaps irrelevant, but everybody will be glad that Mr. Merrill has both his brogans on firmly and means to keep them so. There will be joy not only in Brooklyn—the singer's natal borough—that he has come home, and that a notable American operatic career will continue as it was meant to do.

• • •

Managers in Celluloid

Though there are a few cases in which impresarios such as Barnum or Gatti-Casazza have made a debut in counterfeit in the musical films, something new is in the offing for musical managers when Hollywood begins to devise feature films about their lives. The fact that S. Hurok's autobiography is to be the basis for a picture at present titled Tonight We Sing, ought to give the entire profession a shot in the arm. Some of the famous personalities whom Mr. Hurok has managed will also be on view, their *alter egos* being portrayed by such artists as Ezio Pinza (Chaliapin), while Marian Anderson, Artur Rubinstein and others will impersonate themselves. This is a portent of the present popularity of musical subjects for the films—no doubt aided much by the vast box-office success of The Great Caruso. Whatever the permanent artistic effect of posing Frau Musica before the sound cameras, it will contribute to making the medium more understandable to the general public, which is much to be desired.

ON THE COVER

Vladimir Golschmann is fulfilling his 21st year as musical director and conductor of the St. Louis Symphony Orchestra. Among the achievements of this organization under his baton was the highly successful concert given in New York by the St. Louis ensemble two years ago. Mr. Golschmann, besides conducting numerous concerts in Paris in recent years, has appeared as guest in Montreal, Mexico City and South America, with the New York Philharmonic-Symphony at the Lewisohn Stadium, the NBC Symphony, and the symphony orchestras in Boston, Philadelphia, Chicago, Detroit, Rochester, Cincinnati, San Francisco, Minneapolis and Cleveland. After the close of his season in St. Louis this spring, he will conduct for six weeks with the Israel Philharmonic and later in the summer will appear in South America.

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January 15, 1952
Seventy-third Year

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

GEORGE Louis Palmella Busson du Maurier's *Trilby* was published in 1894. It immediately became the rage of the Continent and America, went through many editions and was acted on the stage by Beerbohm Tree. If memory serves, John Barrymore once made a film of *Trilby*. He was Svengali, of course.

I never had read *Trilby* until last week. I picked it up intending to enjoy a superior snicker. Well, I did giggle a bit. *Trilby* is one of the most Victorian of novels. It reeks of sentimentality; its dialogue is impossible; its characterization is naïve; its musical backgrounds nonsensical. And yet it does have a certain air, a certain flavor, that re-creates a sort of idealistic *vie de bohème* that not too many authors have been able to suggest. *Trilby*, despite all its faults, somehow manages to bring Paris alive.

Du Maurier, I learn from various sources, was born in Paris of English parents. The date was 1834. His father, according to an unforgettable line in the *Dictionary of National Biography*, had inherited a business and "derived some income from the glass works, but never greatly prospered, owing to a talent for making inventions which proved unsuccessful." Young du Maurier was trained to be a chemist, and even set up as such in England. He also had, it is said, a good tenor voice and seriously considered becoming a singer. Art won out. He went back to Paris in 1856 and studied with Gleyre. In 1857 he left the Latin Quarter to go to Antwerp, where he worked under de Keyser and van Lerius. By 1860 he was back in England, submitting drawings to *Punch*. That esteemed magazine thought enough of his work to take him on, in 1865, as successor to the great John Leech.

He was very successful both as an artist and as a writer of prose and humorous verse. His drawings are, in their way, social documents. Du Maurier liked to lampoon the insincerities of fashion, or high social circles, or the *nouveau riche*. One of his critics stated, about 1890, that du Maurier's long *Punch* career would be of greatest value to future students of the manners and customs of English society during the last quarter of the nineteenth century. That critic was wonderfully prescient.

MUCH of *Trilby* was autobiographical. A friend of du Maurier once said that he had heard all of the *Trilby* anecdotes from the author himself years before the book was thought of. The three heroes—Taffy, the Laird, Little Billee, artists all—had their real-life prototypes. And then there was Paris, which also served as a model *au naturel*. The reading public and the critics of the 1890's took *Trilby* very seriously indeed. Said one gentleman: "The real charm of the story lies in the character of Trilby herself—an absolutely original creation, the gradual development of whose better nature under the influence of her three devoted English friends, is an achievement not unworthy of the greatest modern masters of fiction."

That is nonsense, as anybody who has read the book will agree. The picture of the tone-deaf Trilby, under Svengalian hypnosis, singing—of all things—Chopin's Impromptu in A flat and rising to an E in alt (and what's an E natural doing in the key of A flat)—well, du Maurier just didn't know too much about music. But he did know a lot about Paris; and the charm of the book lies in the long, sentimental, nostalgic excursions into the artists and art life there, the streets, the restaurants, wines and food, the general atmosphere, the studios and their inhabitants, the prose and pen sketches of various types. Against all these Trilby cuts a sorry figure.

LET'S look at her. Her last name is—guess what?—O'Ferrall. She is a tall, fully developed, beautiful young woman; and you should see her feet! Every artist and sculptor in Paris is gaga about them. She is a model; and, as du Maurier delicately suggests, is no better than she should be. She is tone deaf. When she tries to sing *Alice Ben Bolt*, her performance is too grotesque and funny for laughter. Her listeners don't even know whether she is kidding them or wants to be taken seriously. But the sinister Svengali, a vile man but a musical genius, knows that there is something exceptional about the voice. He looks into her mouth. "Himmel! the roof of your mouth is like the dome of the Pantheon. . . . The entrance to your throat is like the middle porch of St. Sulpice when the doors are open. . . . Your little tongue is scooped out like the leaf of a pink peony, and the bridge of your nose is like the belly of a Stradivarius—what a sounding board! and inside your beautiful big chest the lungs are made of leather!" Thus Svengali deduces after looking into her mouth.

But nothing happens immediately. In the meantime Little Billee finds himself in love with Trilby. She finally agrees to marry him. Mother appears and puts a stop to all that nonsense. Little Billee, broken-hearted, returns to London and becomes a great artist. Trilby disappears.

Drawing by George du Maurier
SVENGALI AT WORK

Some years later, Little Billee is at a party and hears some musicians talking about La Svengali. They try to describe her voice: "Every voice a mortal woman can have—three octaves—four! and of such a quality that people who cannot tell one tune from another cry with pleasure at the mere sound of it directly they hear her; just like anybody else. Everything that Paganini could do with his violin, she does with her voice—only better." Not unnaturally, Little Billee and everybody else are in a ferment to hear this prodigy of a singer. He makes a trip to Paris to hear her. Now, who do you think La Svengali turns out to be? *It was Trilby!* writes du Maurier, in italics, surprising his readers no end.

And what a voice she displays! And what prose du Maurier displays in describing it! Trilby's program is of interest. She sings a nursery rhyme, *Mon ami Pierrot*, but the way she sings it is "the most terrible and pathetic of all possible human tragedies." Then she sings Schumann's *Nussbaum*, "the apotheosis of voice and virtuosity." (I wish du Maurier hadn't used that word, "virtuosity," in connection with that sweetest and simplest of songs.) Then *Ben Bolt;* then Gounod's *Chanson de Printemps;* then *Malbrouck;* then her specialty—the A flat Impromptu by Chopin, where "every phrase is a string of perfect gems, of purest ray serene, strung together on a loose golden thread! The higher and shriller [*sic*] she sings, the sweeter it is; higher and shriller than any woman had ever sung before." Du Maurier spends all of three pages describing in detail the felicities of her Chopin.

I SHALL not discuss the dénouement of *Trilby*—a dénouement that is guaranteed to make strong women wail and strong men break down. But, the reader will want to know, how did the tone-deaf Trilby get that way? Du Maurier explains. There were *two* Trilbys. One was the sweet, unaffected Trilby we knew in Paris. The other was Svengali's Trilby; and at those times you could run red-hot needles into her and she wouldn't have known the difference. It was Svengali who taught Trilby how to sing, keeping her under hypnosis for years. For three of those years, eight hours a day, he worked on her until she could take one note and make it go through all the colors in the rainbow." Each note had as many overtones as the carillons in Notre Dame; and she could run up and down chromatic scales quicker and better and smoother than Svengali on the piano (and Svengali was a great pianist). Small wonder, then, that she was the greatest soprano *and* contralto that the world had ever known. Nightingale and bird of paradise, as du Maurier put it. And all this Svengali could accomplish with a wave of the hand, one look of his eye, a single word. . . .

I'm afraid that *Trilby* is not the greatest of novels. Yet, when all is said and done, du Maurier accomplished something that many greater novelists have failed to do. He created a set of characters that have entered the public domain. For you probably have never read *Trilby*, but you know perfectly well what she and Svengali stand for. And therefore they enter the dwelling in Parnassus inhabited by (among others) Uncle Toby, Sam Weller, Mrs. Gamp, Becky Sharp and Don Quixote—a goodly company, and an immortal one.

Mozart's Cosi Fan Tutte Charms in "Met" Revival

By Mary Craig

MOZART'S Cosi Fan Tutte returned to the Metropolitan Opera repertoire on Dec. 28 after an absence of 23 years, in a delightful new English version by Thomas and Ruth Martin, titled Women Are Like That, and projected by an excellent singing cast. The opera was given an "intime" production on a small, interior stage. Among the features were the exquisitely designed sets and costumes by Rolf Gerard, and Alfred Lunt's subtly modern and slightly satirical stage direction. That notable actor, making his first operatic appearance, both as director and as mime, himself appeared before the curtain as a mute servant, cautioning the audience to silence and lighting the candle footlights grandiloquently, thus setting the mood for the entire evening.

The production is a delightful and worthwhile achievement, marking strides in the new regime of the company. Though it was sung by the Metropolitan in 1921-5 and 1927-8, and was later presented in New York by the New Opera Company under Fritz Busch, Mozart's masterpiece had not previously enjoyed the same popularity here as his Marriage of Figaro, Don Giovanni, and Magic Flute. However, the present version enjoyed a brilliant success, owing in large part to the smoothness and charm of the staging.

The presentation was notably sprightly, and the baroque sets, etched in frost-white outline, highlighted by diamond-bright chandeliers and *torchières*, made a lovely background for some of the most mellifluous music heard this season.

Aristocratic Score

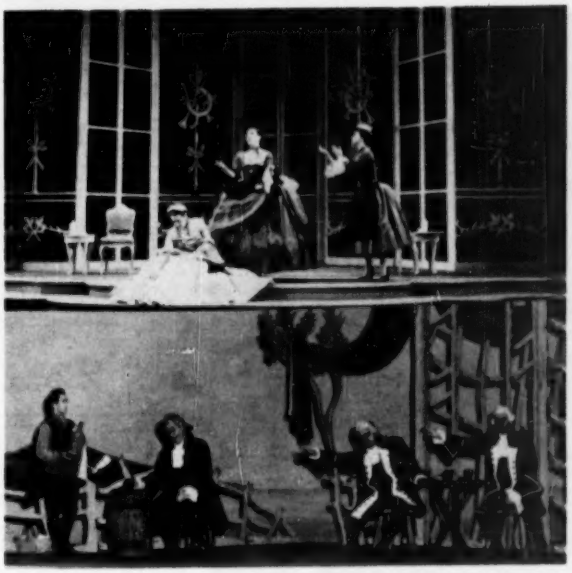
Cosi Fan Tutte, written at the command of the Emperor of Austria, is an aristocratic score and is marked by the hand of genius throughout.

It is true that the arias and solo numbers are not as immediately "quotable" as some of those of Figaro and Don Giovanni, and in some cases they undergo extensive repetitions, which suggest the advisability of some judicious pruning. But the concerted numbers, in particular the ravishing trio, are among the most inspired products of this master's pen.

Comedy of Misunderstandings

The story is widely known and hardly needs extensive recapitulation. For those not familiar with the Da Ponte libretto, it concerns the doubts instilled in the minds of a pair of lovers about the fidelity of their ladies, and the subterfuge hatched by a cynical, intriguing male friend to have them try this by going on a journey and then reappearing in disguise and testing the feminine powers of resistance. The comic maid Despina is a buffo aid in the various turns of the plot.

Needless to say, all ends happily after the clearing up of misunderstandings that tempt the various characters to desperate devices, *à la* the 18th century classical comedy. Meanwhile, there is a remarkable succession of merry and poignant airs and recitatives. This frame is an ideal one upon which Mozart may drape music of lovely sheen and perfection in form and development.



TWO SCENES FROM THE "MET'S" COSI FAN TUTTE . . . Above, l. to r., Eleanor Steber as Fiordiligi, Blanche Thebom as Dorabella, and Patrice Munsel as Despina. Below, seated, l. to r., John Brownlee as Don Alfonso, Richard Tucker as Ferrando, and Frank Guarrera as Guglielmo.

Performances of Merit

The musical production under Fritz Stiedry was marked by classic style and knowledge of tradition, though leaning towards sonority rather than lightness.

John Brownlee was a handsome, Mephistophelean Don Alfonso, Frank Guarrera offered an amusing, warm-voiced Guglielmo, and Richard Tucker, hewing his splendid voice to the Mozart line, was most effective in his tragi-comedy role of Ferrando.

The personal beauty of Eleanor Steber and Blanche Thebom was enhanced by their admirable timing of *geste* and fine vocal work. The Fiordiligi of Miss Steber was pliant and graceful. While the bravura passages lacked coloratura sparkle, the soprano compensated by the lovely flow of legato line, impeccable phrasing and the purest of pianissimos. Miss Thebom was a perfect foil, enacting the frail sister Dorabella with telling effect, and using her deep-hued voice with consummate skill. Patrice Munsel sang and played the role of the pert maid Despina with spontaneity and great charm. She was wildly applauded for her every solo utterance and bit of humorous action. However, some listeners may have felt that she was at times rather too much the operatic soubrette, and that her music might have been delivered with more charm and less of "slapstick" inflection.

As to the stage direction of Mr. Lunt, it was an ideal expression in action of the musical design, carried out with consummate artistry. The scenic tableaux of Mr. Gerard had a certain Watteau-like quality at times; as displayed behind the narrowed proscenium, they seem two-dim nsional, a world of mimic emotions and attitudes not to be taken too seriously. Mr. Lunt's imagination was shown in the fact that the repetitions of arias brought a similar duplication of movement by the actors, an exquisitely amusing stylization of the characters' mental moods.

At the close, one lost count of the curtain calls for the principals. It was a gala evening for the Metropolitan staff, the cast and the audience.

Pons in Lucia and Rigoletto

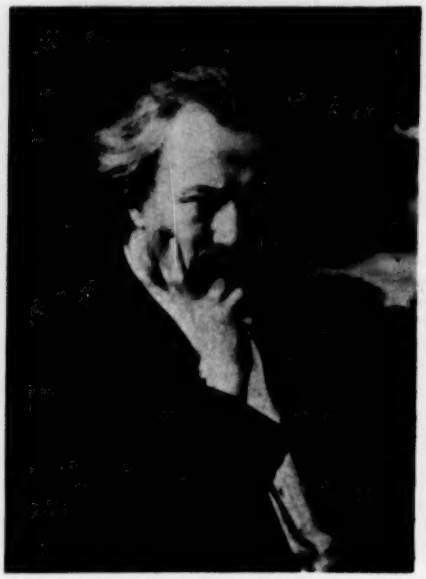
Lucia Di Lammermoor, on Dec. 19, showed that melodrama plus singing stars still holds first place in opera popularity, and Lily Pons is still the Number One Coloratura there. The exquisite timbre of the soprano's voice, her clarity and elegance in song and action are distinguished elements which more than counterbalance any perceptible vocal flaws. Her costumes were, as ever, elaborate and appropriately picturesque. Sharing the applause were Ferruccio Tagliavini, singing Edgardo commendably and Giuseppe Valdengo, a strong-voiced, extremely active Ashton. The capable supporting cast listed Thelma Votipka, as Alisa; Norman Scott, Raimondo; Gabor Carelli, Arturo; Paul Franke, Normanno. Fausto Cleva conducted a well integrated performance.

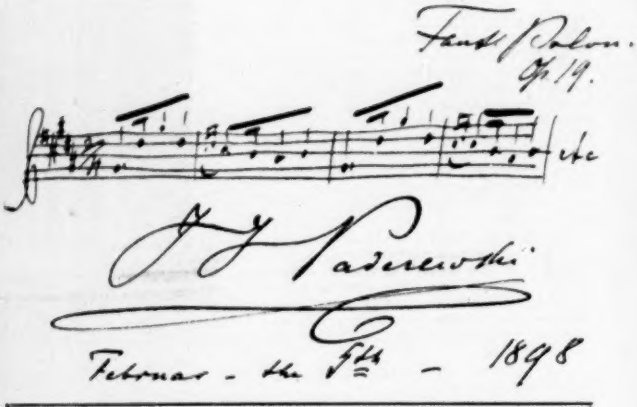
With Pons again the scintillating heroine, another Lucia, on Jan. 3, for the first time brought Mario Del Monaco to the role of Edgardo, singing with much vigor and drama if hardly the requisite degree of refinement, and Renato Capecchi as Ashton in a performance of charm and gentle pathos. M. C.

In Rigoletto, on Dec. 22, the first appearance this season of Miss Pons as

(*Continued on page 17*)

When Autographing Was a Fine Art





CONTRASTS of chirography are shown in the two examples of famous musicians' album entries shown on these pages. Paderewski sets down an excerpt from his Fantaisie Polonaise, op. 19, in sweeping but precise notation. Opposite is the autograph penned by the 82-year-old Verdi, giving the opening measures of "Tutto nel mondo" from Falstaff, in characters still vigorous despite his age.

IN a day of greater leisure, when musicians moved about the world at speeds less frenetic than in these supersonic times, there seemed to have been more opportunity for the graceful phrase and the kindly *bon mot*. It may be that the age of letter writing as a fine art, as practised in the 18th and 19th centuries, vanished when the telegraph came in. At any rate, the present era of words and vehicles propelled through the sky—despite its convenience—forms a background against which many a colorful autograph book of the past exhales, by contrast, a rare aroma and charm.

The old-time diva "stayed put" before her fire more often, took a carriage for the opera house at six or seven, and in some cases enjoyed a refreshing siesta before putting on the last details of makeup. The virtuoso of strings or keyboard made one stately tour a season to a certain country, instead of dashing in or out a half dozen times, and never entertained the idea of darting by air from one continent to the other and back within a week.

Under the mellowing influence of such a regimen, there were opportunities for exchange of compliment in an aura of richer culture, and certainly more calm. A word from a celebrity was sought after and treasured with greater esteem than in an era when publicity about the artistic personalities of the day pours from every mimeograph and loudspeaker.

Autograph "Hounds" Were Gentler

To be sure, the Hollywood celebrity, the jazz maestro, and even the more prosaic Bruennhilde or Wotan today may be kept busy signing autographs at a public function, a preview or at the stage door, but the process is a mass production thing. Seldom is there opportunity to dip into the musical literature and pluck out a really telling quotation.

Not so the Great Names of the 'eighties and 'nineties. When they took pen—not ball point, nor even self-filling fountain—in hand to make a gracious entry in an album, something of their personalities emerged before they reached the all-embracing adverb, "faithfully. . . ."

One of the collections—and there are many—of such valuable autographs is found on the walls of the Carnegie Hall corridors. Here some of the most eminent composers' likenesses appear, together with a musical quotation from their works or a message in chirography that may range from the delicate and gentle to the massive and even monumental. Thereby the personal traits of the writers are strikingly mirrored.

The Hobby of Collecting

Private collectors of musical autographs are legion. There is even a coterie of dealers in such treasures, though the prices they pay are (in most cases) reported to be niggardly.

One of the private collections belongs to Karol Liszniewski, pianist, and member for some thirty years of the artist faculty at the Cincinnati Conservatory of Music.

Dr. Liszniewski studied with Mikuli, a favorite pupil of Chopin, and later in Vienna theory with Erich Wolff and with Arnold Schoenberg, also attending the "inner circle" classes of Leschetizky. He married the American pianist Marguerite Melville, who had been an assistant to that piano master. Their joint album contains jovial and serious entries by a galaxy of notables, ranging from Verdi and MacDowell to Busoni, Nordica, Maurel, Weingartner, Joachim, Paderewski, Sarasate, d'Albert, and many others.

Verdi Among Writers

Among the chief treasures, one finds Verdi writing in Milan, on Feb. 22, 1895, a quotation from his Falstaff, beginning *"Tutto nel mondo è burla. . . ."* In his tremendously energetic autograph, Ferruccio Busoni quotes the beginning of the Arietta movement from the Beethoven sonata, op. 111, with the remark that "The performance ought to be somewhat clearer than this writing." Victor Herbert frames his entry with musical themes from several of his works, including one from Prince Ananias, in which a character in the operetta is saying, "Oh, I'm not such a bad fellow after all." . . .

Pablo de Sarasate, violinist, writing in Berlin in 1897 sets down, with a feathery lightness, a formidable musical chord consisting of E flat, A flat, D flat and E flat.

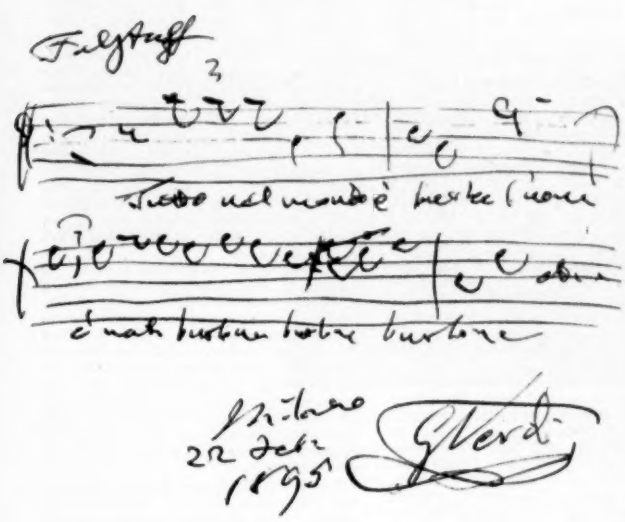
Leschetizky in a card sent from an Austrian watering place, on Oct. 27, 1910, assures his pupil that *"In acht Tagen sind wir positif in Wien."* . . . It shows a walk by the water in which a top-hatted gentleman and lady are promenading.

Lillian Nordica and Emma Eames set down their firm but decorative signatures. Jean Gérardy, cellist, indites a phrase from the "Concert de Raff"; Maud Powell, noted American violinist, extends best wishes for the coming year. (The date in Dec. 28, 1894, and she wittily sets the D, E, and C down as musical notes on a staff.)

Lines by Virtuosi and Composers

Teresa Carreño, Titan of the piano, writes her name with characteristic energy under a firm "Yours truly," in Leipzig, December, 1895. Pol Plançon, famous French basso (Boston, May 2, 1895) extends *"tous mes remerciements et mes respectueux hommages."* Edward MacDowell pens a quotation from his op. 31, No. 2, with the musical direction *"come de lontano."* (Boston, May 28, 1895.) There is an extended entry by Rafael Joseffy, pianist, at Tarrytown, N. Y., January, 1895, in which he gives his arrangement of a Gluck air, repro-

Famous Names Adorned Musical Albums



ducing six measures. Arthur Foote (May 17, 1895), American composer, quotes from a Scottish song, under which appears the text, "I'm wearing awa', Jean."

Eugen d'Albert (one of the aforesaid Carreño's husbands, though he had six wives in all) sends a picture card from the Via Appia in Rome, dated March 1899. Arthur Friedheim, American pianist, sets down a chord of full close (New York, April 27, 1895). Victor Maurel, famed baritone, opines in firm handwriting that *"La valeur n'attends pas le nombre des années. Les autographs son plus."* (New York, 1895). ("Valor does not wait for years. Neither do autographs.")

Mementoes, these, of a day more leisurely and perhaps of greater individual brilliance. If one is to read between the lines, there must have been artistic struggle, heartaches, failures and triumphs then just as now. And it is the continuing tradition extending between that day and this which makes the souvenirs of the musical past translatable in terms of our own. R. M. K.

Brazil Applauds Thompson Score

By Ceição de Barros Barreto

RIO DE JANEIRO.—The year-end musical activities included a concert sponsored by the Ministerio da Educação and the Metro Co. at the Teatro Municipal, for the finale of Mario Lanza's scholarship contest. Male singers from several Latin-American countries were heard, among them the Chilean tenor Raul H. Rioseco, possessor of a rich, fluent voice, and Hugo A. Espinoza, Mexican baritone, who disclosed much artistry in his interpretation of Rossini's Cavatina from the Barbiere di Siviglia. The Brazilian baritone João Gibin, winner of the contest, sang with a clean natural voice of pleasant quality and fine musicality.

The program also included the local premiere of Randall Thompson's Alleluia, performed by the Municipal a cappella chorus, conducted by Hugh Ross, director of the New York Schola Cantorum. Dr. Ross, who made his first visit to Rio as one of the judges of the contest, deserves much credit for the presentation of Thompson's beautiful work, sung with vitality of tone and precision of attack, perfect balance of voices, and fine details of phrasing.

Désiré Defauw's appearance as guest conductor with the Orquestra Sinfonica Brasileira, in two concerts at the Teatro Municipal, was also one of the highlights of the season. Showing complete command of the orchestra, Mr. Defauw gave superior readings of Franck's Symphony and Symphonic Variations for piano and orchestra (soloist, Ivy Improta), Richard Strauss' Don Juan and Till Eulenspiegel, Debussy's Prelude à l'Après-midi d'un Faune, and Villa-Lobos' Uirapurú.

Other Musical Highlights

Closing its annual series, the Orquestra Sinfonica Brasileira presented Lamberto Baldi as conductor of two concerts including the South American premiere of Stravinsky's Four Norwegian Impressions, and as local novelties Roussel's Rapsodie Flamande and a Bach-Respighi Chorale. . . . The Associacao Brasileira de Concertos sponsored Ida Haendel, violinist, in her Rio debut. In Brahms' D minor Sonata, works of Tartini, Chausson, Bartok, Dvorak and the Bach Chaconne she displayed technical security and iridescent tone quality, with Alfredo Rossi as excellent accompanist. . . . Of major importance in this series was the superb concert given at the Teatro Mqunicipal by the Hungarian String Quartet and Wilhelm Backhaus, pianist, offering Schumann's Quintet, Beethoven's Quartet, op. 59, No. 2, and Brahms' Quintet, op. 34. . . . Before leaving for a European tour, the cellist Attilio Ranzato was heard in a stirring "farewell" concert in the same theatre, with the Orquestra Municipal directed by Henrique Spedini, the program including the Schubert-Cassado Concerto in A minor. . . . Other musical events were the recitals given at the Associação Brasileira de Imprensa, by the singers Lecticia de Figueredo, David Rissin, and the debut of the talented seven-year-old pianist Vicky Adler, who with fluent fingers and good handling of nuance and phrasing, performed works by Bach, Mozart, Beethoven, Chopin, Villa-Lobos and Oscar Adler.

Nena del Rosario with Philharmonic

Nena del Rosario, 15-year-old pianist from the Philippines, was soloist in the second Young People's Concert of the season by the New York Philharmonic-Symphony Orchestra, under Igor Buketoff, at Carnegie Hall, on the morning of Jan. 5. She played the Allegro movement from Mozart's D minor Piano Concerto brilliantly, exhibiting unusual power and richness of tone.

Miss del Rosario began piano studies under her mother in Manila, and when the Japanese invaded the islands the family fled to the mountainous interior. The mother induced twenty men of the community to carry Nena's small upright piano up steep trails to a mountain retreat where she was able to continue daily practice during the war years. Soon after her enrollment in the Notre Dame Convent School in New York, she was chosen by Vladimir Horowitz, Olin Downes and Abram Chasins as one of the 1951 finalists in Radio Station WQXR's "Musical Talent in Our Schools" broadcast series. She is at present a scholarship student of Isabelle Vengerova at the Curtis Institute of Music.

London Sees New Massine Ballet on Scots Tale

By Arthur Notcutt

LONDON.—The Sadler's Wells Ballet has presented the long awaited new ballet by Massine at Covent Garden, a rather slight little tale titled Donald of the Burthens. It deals with Donald, a wood carrier, who has the interesting experience of encountering a stranger that is Death and who tells the former that, "if you take service with me, I shall make you a doctor. But if you cheat me, I shall get you." Among the interesting instructions is the following short-cut to a prognosis:

"When you go to a sick man and see me standing at his head he must die, but if I stand at his feet, give him all your attention, for he shall live."

Donald was successful, but when called to the bedside of the King, he saw Death standing at his head; and to frustrate this, ordered the King's bed to be turned so that his feet were where his head had been. The King recovered, but Death appeared again later and claimed Donald for having cheated. The latter was mourned by everyone, but Death compelled them to dance.

This weird and strange story is based on a Scottish legend; from it Massine has created an amazing ballet, full of color and movement. It should make a special appeal to Scots (there were obviously a number among the audience at the premiere) and it gives the company abundant opportunity for group dances and ensembles. One of the two leading characters was taken by Beryl Grey, who as Death, in a startling snake-like red costume, danced and mimed with brilliant effect, as also did Alexander Grant in the title role. There are various types of dances—including a Lament, a Sword Dance, a Country Dance; and, toward the end, a Piper and Scotch singer are introduced.

Apart from Massine, there was a strong contingent of Scots responsible for its production; the composer Ian Whyte, the conductor Robert Irving, and the scenic artists and designers Robert Colquhoun and Robert MacBryde, all are from "over the border." The ballet had an enthusiastic reception.

B.B.C. Hall Concerts

The B.B.C. Concert Hall is one of the most attractive in London for recitals and chamber music (it is not large enough for the orchestral concerts which take place in another studio). Weekly recitals are held in the small concert hall, to which the public are invited, but only the first part is broadcast. At a recent concert the Covent Garden soprano, Adèle Leigh, sang some French songs with great charm and expressive imagination; among those which merit special attention was Duparc's lovely Phydilé. This young artist, who received part of her training in America, should go far as she has not only voice, but also real style.

That superb pianist, Clifford Curzon, was the soloist in the London Symphony Orchestra's Mozart concert at the Royal Festival Hall, in the course of which he gave a romantic and beautifully sensitive interpretation of the C Minor Concerto (K. 491). He is an ideal exponent of Mozart, which he played with a fluent lyrical style and transparent clarity. Curzon is soon due in the U.S.A. for his annual visit.

American Soprano Scores

Lucia Kelston, the American soprano, who has been singing for the past two years or so at La Scala, Milan, and other principal Italian opera houses, made her London bow at the Royal Albert Hall in a performance of Verdi's Requiem. Her voice filled the huge building with ease; she sang with technical brilliance, unfailing taste, and a dramatic conviction that at once created a deep impression. The other soloists were Hopf, Stignani and Pasero, and the B.B.C. Choir and Orchestra under Sargent were joined by the Royal Choral Society—an imposing volume of sound.

Miss Kelston was also one of the soloists in an operatic concert at the Royal Festival Hall conducted by Capuana. There was an enormous audience, and this fine singer displayed her obvious gifts for opera in arias from La Forza Del Destino, Macbeth and Catalani's La Wally (never heard in London) and another Verdi aria as an encore. Two of the Italian artists who sang in the Requiem also appeared at this concert. One was Ebe Stignani, who had not sung in London since 1938 and whose voice is magnificent as ever. Her O Don Fatale was a *tour de force*, and part of the work had to be repeated. The other was Tancredi Pasero, who is well known at the Metropolitan but not in England; he is a versatile artist of distinction, though his voice would seem to be slightly past its prime. Whether it was due to the acoustics of the hall or to the conductor's heavy handling of some of the accompaniments, none of these voices came over to the auditorium to quite the same extent as they would do in the opera house. This frequently happens in so-called "operatic" concerts with orchestra.

The L.P.O. Choir and Orchestra's British Composers' Concert unfortunately drew a small audience. A poor compliment, considering that the main work in the program was Vaughan Williams' glorious Sea Symphony—which, though only rarely heard, is one of the masterpieces of British choral music.

The Choir sang with power, fullness of tone and obvious enthusiasm, but the p and pp markings in the score were not always observed. Neither of the two soloists matched up to this music, Margaret Ritchie's voice is too light in texture and William Parsons', though he sang with nobility and lyrical expression, lacked "bite." Boult conducted—one of the finest interpreters of Vaughan Williams' music, of which he undoubtedly has the highest admiration and a deep understanding.

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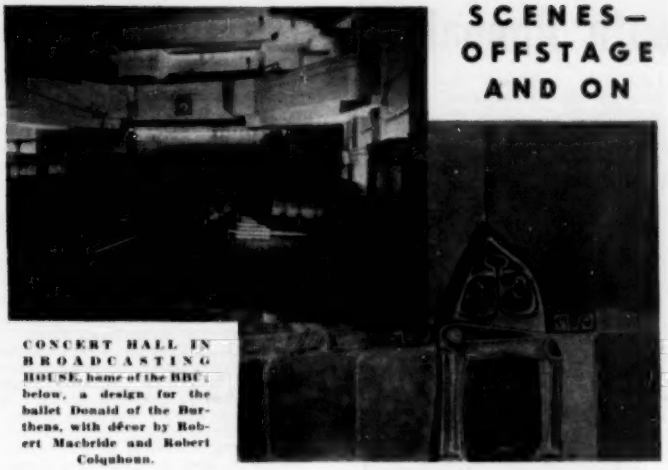
SCENES— OFFSTAGE AND ON



CONCERT HALL IN BROADCASTING HOUSE, home of the BBC; below, a design for the ballet Donaid of the Burthens, with décor by Robert Macbride and Robert Colquhoun.

Beecham Feted at 150th Meistersinger

Operatically, one especially outstanding event must be chronicled—the 150th performance at Covent Garden of Die Meistersinger, which, as in the summer, was played without cuts and again conducted by Beecham. It also coincided with the famous conductor's 250th operatic performance at Covent Garden—a career that began in 1910 and has continued (with various breaks of several years) up to the present day. It was an occasion that called for a demonstration, and this was duly forthcoming when he was presented with a laurel wreath. The cast, with one exception, was the same as in the summer. The singers were Grümmer, Shacklock, Hopf, Dickie, Weber, Kusche and Kamann. All were good, some quite superlative. Hopf was the Walther, a role he is to sing at the "Met"; while he has the tight production of most German tenors, his voice is of excellent quality and his embodiment of the part heroic and knightly. Beecham lavished his wonderful interpretative gifts on the score, and the orchestral playing was magical in its beauty. A memorable evening!

At last, the Free Trade Hall at Manchester—home of the Hallé Concerts—destroyed in an air raid in 1940, has been rebuilt. The new Hall seats about 2,500 and at the opening public concert, the hall was inaugurated by Barbirolli and his famous orchestra in a program which included Walton's Viola Concerto, played by William Primrose, and Berlioz's Fantastic Symphony.

Copland Cycle Sung by Neway

At the opening of the London Contemporary Music Centre's 30th season, the American soprano Patricia Neway (who scored such a success here in The Consul) introduced a song cycle on 12 poems by Emily Dickinson, to music by Aaron Copland. The cycle created a most favorable impression.

As already reported in Musical Courier, there is to be an innovation at the 1952 Edinburgh Festival in regard to the opera season, which is to be given by the Hamburg State Opera (as a change from the Glyndebourne Company). The group will present six German operas from their large repertoire. These will include Hindemith's Mathis der Maler, its first stage production in Great Britain.

Carmen Berendsen on Tour

Carmen Berendsen, violinist, following her second New York recital, is touring the Middle West and South. Engagements for the first weeks of 1952 include appearances in Kalamazoo, Grand Haven and Grand Rapids, Mich. (the last a re-engagement); Chicago, Indianapolis, Miami, Tuscaloosa, and Mississippi State College, Stockton, Miss. This summer Miss Berendsen will be heard in Europe, returning to the United States the end of August.

Boston Symphony to Tour Europe

The Boston Symphony has accepted an invitation from the Congress for Cultural Freedom to make its first appearance in Europe next spring. Charles Munch has invited Pierre Monteux to share in conducting three concerts in Paris in May, at a series also presenting the Vienna State Opera and Philharmonic Orchestra, the St. Cecilia Academy Chorus and Orchestra of Rome, RIAS Orchestra of West Berlin, Orchestre de la Suisse-Romande, Paris National and Conservatoire Orchestras, New York City Ballet, and an all-Negro company from the U. S. presenting Virgil Thomson's opera, Four Saints in Three Acts. The Boston Symphony also will visit Holland, Belgium, Bordeaux, Zurich, Western Germany and Austria during its fortnight abroad, to give concerts under the auspices of the Congress for Cultural Freedom.

Ann Arbor Festival Plans

ANN ARBOR, MICH.—The 59th annual May Festival will take place here on May 1, 2, 3 and 4, as announced by Charles A. Sink, president of the University Musical Society of the University of Michigan. The Philadelphia Orchestra will appear in the six concerts. Eugene Ormandy will conduct three programs. Thor Johnson two programs in which the University Choral Union will perform the Berlioz Damnation of Faust and Walton's Belshazzar's Feast. Marguerite Hood will present 450 young people at the Saturday afternoon program. Alexander Hilsberg will conduct one concert. Soloists will be announced later.

The Class of

IRMA ZACHARIAS

wishes to make known the great tribute paid her by Elena de Sayn, music critic of the Washington Evening Star, reviewing the concert of Mrs. Zacharias' pupil

BEVERLY SOMACH

in the nation's capital on Dec. 30. Miss de Sayn concluded with this paragraph:

Crowning Point for Teacher

Not to speak of Miss Somach's teacher at this point would not be fair. Although the name of Irma Zacharias does not appear in any of the violinist's publicity, it was possible to find it out. The unusual results are the outcome of her devotion and the crowning point of her work. With the many excellent pedagogues in this country who trained a number of young virtuosi, the place once occupied by Leopold Auer is still vacant. It is a pleasure to greet Miss Somach's reticent master as a worthy candidate. It is her experience, her art, her musical education and her brains that are responsible for the phenomenon, as Auer was responsible once for the list of celebrities acclaimed by the world.

Mrs. Zacharias with "Patrick"

Another distinguished Zacharias pupil is MAURICE WILK

NATS Holds Seventh Annual Meeting in Chicago

By Leon Carson

CHICAGO.—The National Association of Teachers of Singing held its seventh annual meeting on Dec. 26-29 in Chicago, with headquarters at the beautiful Sheraton Hotel. This was the first national convention of NATS that was not given in conjunction with other musical organizations. In spite of stormy weather and unusually bad traveling conditions, the attendance of approximately 250 members and guests was the largest registered in any national convention of the group, with 27 States and Canada represented.

The official program had been carefully planned a year ahead to include valuable and interesting forums, clinics, discussions and demonstrations illustrating various phases of the vocal teacher's work. There were also executive committee and boards of directors' meetings, as well as those for district and other officials. Especially stimulating was the introduction of new convention features covering the field of Sacred Song and Choral Work.

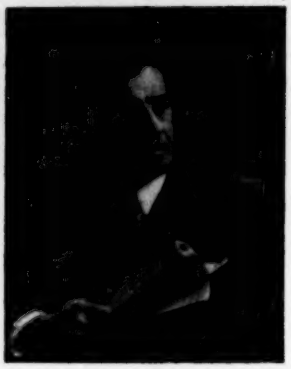
The preliminary session on Wednesday evening, Dec. 26, included an informal reception in the spacious foyer of the Sheraton's Grand Ballroom, The Chicago Singing Teachers Guild served as hosts. Mme. Sonia Sharnova of Chicago, president of the Chicago Chapter, was the hostess for the evening.

Opening Session

On Thursday morning the convention was formally opened with a short general meeting in the Grand Ballroom, President Homer G. Mowe presiding. During the session he read an address of welcome by Dr. Rudolph Ganz, president, Chicago Musical College, who was unexpectedly prevented from attending.

This was followed by the forum on Early Stages of Vocal Training, with Bernard Taylor, of New York City, scheduled as chairman. This proved to be a highly interesting and productive session, which included the following programmed features: Present Condition of Vocal Affairs in Our High Schools, Helen Steen Huls, St. Cloud, Minn.; Group Training, Alfred Spouse, Rochester, N. Y.; Individual Training, Mme. Gilderoy Scott, Washington, D. C. Demonstrations of group and individual training were conducted by Mme. Scott and Mr. Spouse. A general luncheon was held on the Grand Ballroom Balcony at noontime, with Walter Allen Stults, Evanston, Ill., presiding, and with Irving Sablosky, music critic of the Chicago Daily News, as the principal guest speaker.

An important Forum on The Field of



WALTER ALLEN STULTS, newly elected president of the National Association of Teachers of Singing.

Sacred Song, John Thut, chairman, Minneapolis, Minn., followed and included: The Meanings of the Church Seasons, the Rev. Paul Sonnak, Minneapolis; A Singer Looks at the Sacred Song, Geo. Newton, Indianapolis, Ind.; Sacred Song Literature, R. Berton Coffin, Boulder, Colo.; also a Sacred Song Program. The evening session was taken up by a Forum on Choral Singing and Choral Problems, with Hardin Van Deursen, Kansas City, Mo., as chairman. Subjects treated were: Is Choral Experience Essential to the Training of the Serious Solo Voice Student?, William B. Heyne, St. Louis, Mo.; Problems of the Choral Singer and Conductor, Harry W. Seitz, Detroit, Mich.; Choral Singing Today, Ifor Jones, director, Bach Choir, Bethlehem, Pa. This was followed by a rehearsal demonstration and program, and concert by the Halloran Choralists, John Halloran, director, Evanston, Ill.

Vocal Clinic Held

The morning period included a Vocal Clinic, with Mme. Sonia Sharnova, Chicago, as chairman, and with a panel consisting of Vera Curtis, New York City; Alexander Grant, Boulder, Colo.; Bernard Taylor, New York City, and Hadley R. Crawford, Indianola, Iowa.

The afternoon was taken up by the "N.A.T.S. Town Meeting," with Richard DeYoung, Chicago, as chairman. This session brought forth some interesting discussions and viewpoints on various subjects involved in voice teaching. A debate on the topic, The Two-Register Approach to Vocal Training, was held by a panel in which the *pro* opinions were expressed by R. Bertin Coffin, of Boulder, Colo., and the *contra* by Arthur Gerry, of New York. The same treatment was afforded two other subjects—To Vocalize or not to Vocalize—panel, (pro) Thomas Noble MacBurney, Chicago, (con) Dr. Frans Hoffmann, Los Angeles; and Should We Teach Present-day Methods of Singing Popular Songs?, (pro) Richard DeYoung, Chicago, (con) Earle Tanner, Evanston, Ill.

Banquet a Feature

At 6:15 o'clock, the annual N.A.T.S. Banquet was held in the Grand Ballroom, with President Mowe presiding, and attended by 137 members and guests. The guest speaker was A. J. Fletcher, Raleigh, N. C., Chairman of Opera for the National Federation of Music Clubs. Hus subject was Grass Roots Opera.

This was followed by a performance of Hansel and Gretel by Humperdinck, presented by the Kan-ark-oma Youth Opera Company, sponsored by the Federated Music Clubs of Kansas and Oklahoma, and sung by High School students of these states, trained at the Inspiration Point Fine Arts Colony, Eureka Springs, Ark. General Director was Henry Hobart, Enid, Okla.; Music and Artistic Director, Constance Eberhart, New York City. The young singers participating were Jan Caldwell, Stillwater, Okla.; Barbara Blount, Larned, Kan.; Katherine Rogers, Stillwater; Barbara Crouch, Marlow, Okla.; Robin Jones, Magnum, Okla.; Corinne Russel, Duncan, Okla.; Joan Booth, Crescent, Okla.; the accompanists were Max Werner, Larned, Kan.; Margaret McConnel, Crescent, Okla.; and the stage manager, Royce Grubb, Broken Arrow, Okla.

Officers Elected

The closing day of the convention included the annual business meeting of the Association, President Homer G. Mowe, presiding, at which official reports to the membership were presented, new business was transacted, and the following slate of new officers for 1952-54 was elected:

President, Walter A. Stults, Evanston, Ill.; First Vice-President, Carl Gutekunst, New York; Second Vice-President, Helen Steen Huls, St. Cloud, Minn.; Third Vice-President, Alexander Grant, Boulder, Colo.; Fourth Vice-President, Burton Garlinghouse, Akron, O.; Secretary, E. Clifford Toren, Chicago; Treasurer, Arthur Gerry, New York; Registrar, Grace Leslie, New York; President, Homer G. Mowe, New York.

Regional Governors (1952-1954): Eastern District, Romley Fell, Newark, N. J.; Southeastern, Arnold E. Pullman, Greenville, S. C.; Southern District, Louis Nicholas, Nashville, Tenn.; Central District, Dale V. Gilliland, Columbus, O.; Northern District, Roy Schuessler, Minneapolis, Minn.; Southwestern, H. Grady Harlan, San Antonio, Tex.; California-Western, Eugene Fulton, San Francisco, Cal.; Northwestern District, John Lester, Missoula, Mont.

Lieutenant Governors (1952-1954): Eastern District, Gertrude Tingley, Boston, Mass.; Mme. Gilderoy Scott, Washington, D. C.; Southeastern District, Paul W. Peterson, Winston-Salem, N. C.; Southern District, J. Oscar Miller, Chattanooga, Tenn.; Central District, George Arkebauer, Fort Wayne, Ind.; Stanley Deacon, Kansas City, Mo.; Northern District, John Thut, Minneapolis, Minn.; Southwestern District, Henry Hobart, Enid, Okla.; R. Berton Coffin, Boulder, Colo.; California-Western District, Tudor Williams, Los Angeles, Calif.; Northwestern District, Ormal E. Tack, Longview, Wash.; Ruth Stoughton, Portland Ore.

Re-elected to Board of Directors were: Homer G. Mowe, New York; Walter Allen Stults, Evanston, Ill., and William Phillips, Chicago.

The final features of the annual meeting included a valuable and practical session on Audio and Visual Aids in Voice Teaching, with Walter Allen Stults as chairman, William E. Ross, Bloom-

COMPOSITIONS BY

JUAN MANÉN

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"Interlude" for violin and piano

"Calatayud," Iberian dance for violin and piano

"Cuadros," suite for piano

"Sonata di Concerto" for violoncello and piano

"Belvedere," suite for flute and piano or orchestra.

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ington, Ind., exhibited some splendid, authentic films on vocal physiology loaned by Indiana University. Eugene Carrington, of the Allied Radio Corporation of Chicago, gave a complete and impressive demonstration of electronic equipment and its use in the studio, assisted by singing artists.

The local N.A.T.S. committee on arrangements consisted of Walter Allen Stults, chairman, Mme. Sonia Sharnova, and Richard DeYoung.

Boston Holiday Programs Please

By Jules Wolffers

BOSTON.—News that the Boston Symphony Orchestra is to make its first trip to Europe this spring was released officially on Dec. 28, but it had been an open secret for some time. One does not usually pay too much attention to rumors from the orchestral personnel, since these, if not consistently false, are often garbled. But in this case, the players who, as early as last September, told any person who would listen that the orchestra was going to Europe got their facts exactly right for once.

Meanwhile the orchestra has kept the season going along in the Hub practically by itself. Except for the usual Christmas music activity, year's end and year's beginning saw the recital season brought to a standstill until the Symphony Hall recital of Dame Myra Hess on Jan. 6. Dame Myra played Schubert, Beethoven and Brahms sonatas surpassingly well, and did not use the notes this time.

With Charles Munch still convalescing from his illness, Ernest Ansermet has continued the series of pleasant and pleasurable programs which have marked his stay here. For the orchestra's 9th pair of Friday-Saturday subscription concerts, the Swiss conductor presented the Beethoven Fifth, the first complete performance in Boston of Ravel's Ma Ma Mère l'Oye,—including the Prelude and Spinning Wheel Dance, which the composer added to his original piano duet pieces—and the Stravinsky Petrouchka. The French music was done with delicate charm and the ballet with buoyant, if somewhat rough, energy.

Swiss Novelty Heard

Zara Nelsova scored a decided success the following week with an intense and eloquent interpretation of the rather shoddy Dvorak Cello Concerto. This was the Canadian artist's first appearance with the orchestra although she played at the Pops in 1946. A lambent reading of the Mozart Symphony in G minor by Mr. Ansermet was somewhat marred by indifferent orchestral playing for the program opener, but the succeeding first Boston performance of Frank Martin's Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra, brought the players back in performance stride. The Swiss composer's work is interesting for the way in which he allows each solo instrument to show its paces in turn, this, perhaps, being its chief virtue. And this gives opportunity to mention the names of the usually anonymous Messrs. Georges Laurent, flute, Ralph Gomberg, oboe, Gino Cioffi, clarinet, Raymond Allard, bassoon, James Sragliano, French Horn, Roger Voison, trumpet, Jacob Raichman, trombone, and Roman Sculz, Timpani. Well done, gentlemen!

ERNEST ANSERMET, noted Swiss conductor, appearing as guest leader of the Boston Symphony Orchestra. The photo was taken at his home in Geneva.

For program close, Mr. Ansermet filliped off a New Year's greeting by way of the first BSO performance of Chabrier's Marche Joyeuse and a good time was had by all.

The first concert of 1952 gave the youthful Anshel Brusilov his first taste of a Boston audience when he played the Tchaikovsky Concerto at the 11th pair, Jan. 4 and 5. Acclaimed by both audiences, the young violinist nevertheless had some decided difficulty with his intonation, and his astonishing technical ability sometimes got the better of his musicianship as far as ensemble was concerned. More poise and control will round off an undeniably great talent. The Haydn Symphony in C minor, No. 95, and the Hindemith Nobilissima Visione concert suite gave Mr. Ansermet more opportunity to display his solid musicianly accomplishments. Falla's dances for The Three-cornered Hat ballet closed this list.

Speaking of violinists, young Michael Rabin scored with the Mendelssohn Concerto before a Tuesday Symphony audience for his Boston bow. Perhaps strings are coming back after all. Two violinists and a cellist are a rarity here with the Symphony in close succession.

Utica Series in 19th Year

UTICA, N. Y.—Roland E. Chesley's Great Artist Series is now in its 19th season. The series opened this year on Oct. 3 with a performance of La Traviata by the Wagner Opera Company, and continued with Jerome Hines, bass-baritone, Nov. 7; the Philharmonic Piano Quartet, Nov. 28; and Martha Lipton, contralto, Jan. 9. Another event for the 1952 portion will be a concert by the Indianapolis Symphony, conducted by Fabien Sevitzky, and with Gary Graffman, soloist, and on April 2 Oscar Levant will be heard.

The Utica Symphony Orchestra, Edgar Alderwick, conductor, is presenting four concerts in 1951-52—an all-orchestral list, Nov. 20; and programs with Leonard Rose as soloist on Jan. 20, Mieczyslaw Horszowski, March 18, and Artiss de Volt, May 7.

MTNA to Meet in Dallas

DALLAS, TEX.—The seventy-sixth annual convention of the Music Teachers National Association will be held here Feb. 24 through 28. Headquarters will be at the Baker and Adolphus Hotels. Music teachers from all parts of the country will attend. Among the music events scheduled are a complimentary concert for the delegates by the Dallas Symphony Orchestra, a performance of the Beethoven Mass, as well as other choral, operatic, and chamber music events with noted soloists, recitals, and many school groups' presentations. Nationally known speakers will appear. Roy Underwood, of Michigan State College, East Lansing, is the president.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, George Szell conducting, Dec. 20, E.—An all-Beethoven program of dignity and impressive power, without any flamboyant elements, included the Leonore Overture, No. 3, the Eighth Symphony, and the Violin Concerto, with Nathan Milstein as soloist. The effect of the playing of the Leonore was noble and moving in the extreme; the overall interpretation was unified despite much stress of various details. A broader and more improvisational spirit informed many parts of the huge and jocose Eighth, exquisite precision marking the minuet and scherzando sections, and the finale being a forceful and sweeping reading.

In the Violin Concerto, Mr. Milstein had the benefit of an orchestral accompaniment of mastery. The violinist played the solo cadenza with much finesse, and conveyed heart-warming melodic felicity in the slow movement, with a highly energized concluding section that brought long applause. R. M. K.

Dec. 27, E.—With Erica Morini as soloist, Mendelssohn's Violin Concerto received an utterly delightful interpretation. The consummate mastery of the soloist found an equally perfect response in the accompanying orchestra. The audience paid homage to both soloist and conductor.

The orchestral offerings were Bach's Suite No. 3, in D and Brahms' Symphony No. 2. Mr. Szell gave readings of lucidity and dynamic delicacy. The players shared deservedly in the applause. H. W. L.

N. Y. Philharmonic-Symphony, Guido Cantelli conducting, Jan. 3, E.—No newcomer to the local audience, the youthful Italian conductor has during the past few seasons, in concerts with the NBC Symphony, proven his exceptional gifts as an orchestral leader. The same qualifications were evident on this occasion.

He devoted the first part of his evening to two early Italian masters, arranged by his teacher, Giorgio F. Ghedini. Four pieces by Frescobaldi comprised the initial number. Here, the musicianship of Mr. Cantelli proved itself strikingly. He conducts in terms of singing phrases, and the ancient composition, though a bit glamorized by the contemporary treatment, sparkled in his version. Monteverdi's Magnificat, given with the Westminister Choir (Dr. John Finley Williamson, director), had a memorable reading of vivid contrasts and tonal beauty. Though the chorus was not in its best vocal condition—especially the tenor voices sounded strident—the composition emerged in full splendor.

After the intermission, Beethoven's Fifth Symphony was given a dramatic but precise reading. The lyric passages had special beauty. If any exception could be taken, it is that Mr. Cantelli keeps himself under too rigid control. Nevertheless, this was a most successful Philharmonic debut and earned a deserved ovation at the close. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, Jan. 1, E.—The Philadelphians opened the New Year with an auspicious concert. The sound of the ensemble has seldom been more refined than in J. C. Bach's Sinfonia in D major for Double Orchestra, op. 18, a work transcribed for full orchestra by the conductor. The work of a distinguished forerunner of Haydn, it was played with the utmost delicacy and delightful transparency. Moussorgsky's Pictures at an Exhibition, in the orchestration by Ravel, was interpreted with great imagination by Mr. Ormandy and played with abundant color and dynamic finesse by the ensemble. Soloist of the evening was the Polish pianist Maryan Filar, in Chopin's Concerto No. 2 in F minor. In his New York debut, Mr. Filar played the work with abundance of bravura and romantic sweep. If certain details were somewhat neglected, the interpretation in its entirety gave a telling account of the work, and was richly applauded. H. W. L.

Choral Concert, Robert Shaw conducting, Jan. 6, E.—A new venture in choral music, Robert Shaw's Choral Masterwork Series, to include seven concerts, opened with a deeply moving rendition of Mozart's Requiem Mass. Shaw, returning after two years' absence from the local concert stage with his own chorus and orchestra, gave the projected series an auspicious sendoff. The Mozart performance was introspective, intimate, and in technical respects excelled in its transparency and vocal orchestral balance. Yvonne Cianella, Doris Okerson, Walter Carringer, Raymond Keast were heard in solo assignments.

Trois Chansons by Debussy opened the second half, followed by Trois Chansons by Ravel. In these a capella choruses, in which Lucille David, Louise Batale, Doris Okerson, Richard Wright, Raymond Keast, Marjean Moore, Walter Carringer, Benjamin de Loache—all members of the choral group—again were heard as soloists, the singing was of great delicacy, rhythmic finesse and dynamic shading.

The American premiere of Bela Bartok's "cantata profana," The Enchanted Deer, with William Moonan and Benjamin deLoache as soloists, closed the program, most effectively interpreted. Bartok's only large choral work, composed in 1931, it is based on a text by the composer which outlines in simple language a Roumanian folk tale about a father who raises his sons to hunt and roam the forest, only to lose them when they are changed by magic into stags. The music, difficult to assimilate on a first hearing, shows the consummate craftsmanship and distinguished imaginative genius of the composer, as well as his mastery in producing polytonal sound-combinations, often of rarest beauty. An ovation followed. H. W. L.

TOWN HALL

Gold and Fizdale, Dec. 19, E.—The duo-pianists' recital drew many leading personalities—an audience which was predisposed to enjoy music of our day. The first performance of Darius Milhaud's Concertino d'Automne for two pianos, flute, oboe, three horns, two violas and cello, with Daniel Saidenberg as the sensitive conductor and Sam Baron, Harry Schulman, Gunther Schuller, Weldon Wilbur, Kathleen Schuller, Ralph Hirsch, Harold Coletta and Frank Miller as the accompanying ensemble, was a feature. Starting with a bucolic theme, the one movement work revels in passages derivative of French folklore, developed in a lively rhythmical and harmonically spicy fashion, only to return at the end to the pastoral mood of the beginning. It employs the pianos as members of the ensemble and strong contributors of color. The performance was well integrated and won for the work and executants prolonged applause. It was preceded by Satie's En Habit de Cheval (1911), originally for one piano, four hands, but played by the artists for convenience's sake on two, without any change of the original score. In the same way they gave Bizet's enchanting Jeux d'Enfants a reading of remarkable grace, *esprit* and delicacy. Later they repeated from one of their earlier appearances Paul Bowles' Concerto for Two Pianos, Winds and Percussion, with Saidenberg as conductor and Robert McGinnis, Harry Schulman, Leonard Schaller, John Ware, W. Rothenberg and Eldon Bailey as the instrumentalists. In its Oriental harmonics and rhythms, the work still

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AT CARNEGIE HALL . . . Beverly Somach, who made her New York debut at the age of twelve, followed by two more successful Town Hall recitals, presented her first Carnegie Hall recital on Jan. 8. Miss Somach has toured in concert throughout the East and South.

stands out as a strong contribution to the two-piano literature, though it has paled a bit as regards originality. Center piece of the program was Stravinsky's Concerto per due pianoforti soli, this in its virile, forceful writing, stood out like a mountain among works which otherwise had characteristics at times suggesting salon music. The artists gave a reading which had authenticity, transparency and accuracy in the technical reproduction. Enthusiastic applause was rewarded by encores. H. W. L.

David Gibson, N. Y. debut, Dec. 20, E.—The young pianist from Alabama, who studied with Dorsey Whittington, was graduated from Peabody Conservatory, and later worked with Mieczyslaw Munz, offered the Scriabin Sonata in F sharp minor ,op. 23; Chopin's 24 Preludes; two Bach chorale-preludes, I Call on Thee, and Rejoice, Beloved Christians, in Busoni arrangements; Rachmaninoff's C minor Etude-Tableau, the Minuet and Toccata from Ravel's Tombeau de Couperin. His style was early shown to be a forceful and dramatic one, with differentiation of mood in achieving the various types of work and forms. Particularly rewarding was his treatment of the Chopin series, and the Bach pieces were developed with much richness of tone and careful evocation of structure. Despite a few traces of unevenness in scale passages and excess reliance on pedal in some moments, his equipment was strikingly mature for his age, and revealed that he has spent his training period to excellent advantage. With further mellowing of his youthful ardor, he gives promise of noteworthy achievements. D. T.

The Weavers, Dec. 21, E.—This unique singing-instrumental quartet, including Pete Seeger, Ronnie Gilbert, Lee Hays and Fred Hellerman, gave a full-fledged folksong recital to a "standing room only" house. These three young men and one attractive young woman form an infectious, spontaneous entertainment group in the dispensing of folksong material of varying types and arrangements —local, national and international—all done in highly colored, specialized fashion. The singers presented many fascinating numbers, including old and new ballads, work ditties, prison songs and around-the-world carols. Each of the four contributed to the audience's delight in individualistic manner, with fresh and expressive meaning, to their own banjo and guitar accompaniments, or later to that of the accompanying band. The Weavers proved that there is much of enchantment in their own stylistic weaving of songs of the people. L. C.

Trapp Family Singers, Dec. 22 and 23, A.—The nine members of the Trapp Family brought good cheer and some splendid examples of conservative ensemble singing to Town Hall. Enthusiastic, large audiences greeted this highly talented singing group, and succumbed to the beauty, simplicity and dignity of their presentations of old classic and sacred repertory under the direction of Dr. Franz Wasner. The first group of airs by Philips, Hayes, Palestrina, Praetorius and Lassus was sung with fine ensemble balance and color, and with a quiet reverence which characterized much of the program. Group Two included Morley's Sing We and Chant It, Give Me Thy Heart by Leopold I of Austria, the delightful anonymous 17th century Partita ex Vienna, and the introduction and air of Angeletti from Handel's Rinaldo. Young Johannes Trapp, boy soprano, sang with intelligence and youthful endeavor the Bach Sheep May Safely Graze. The final group consisted of a splendid assortment of international Christmas Carols, sung around a long table and creating a pleasing Old World atmosphere. Vocal and instrumental duos, trios and quartets featured the program, and soprano and alto recorders, viola da gamba and the virginal were the accompanying instruments. L. C.

Kenneth Amada, N. Y. debut, Dec. 26, E.—Talent and technical skill were most successfully employed by the young American pianist in two short selections, Scarlatti's F major Sonata and Ravel's Jeux d'eau. Here he manifested a good approach to style and balance, some color, lyricism, and rhythmic life. These qualities were also apparent in parts of the Bach-Busoni Chaconne and in several of Brahms' Handel Variations, although he did not solve all of the problems of tempo, voice-leading, and dynamics in either of the masterpieces.

(Continued on page 22)

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THE PAGANINI QUARTET

RADIO, TELEVISION

Pique-Dame Sung on NBT

The NBC Television Opera, under the musical and artistic direction of Peter Herman Adler, tackled an ambitious artistic task in offering Tchaikovsky's The Queen of Spades (Pique-Dame), on the evening of Jan. 3 (NBC-TV, 11 p.m.), in an English version by Jean Karsavina.

The episodic libretto was cut to one hour's length. A clever device of flash-backs was used to bring out the episodes of the action, which were joined by the narrative of a psychiatrist who told a colleague the case of the demented Gherman and the reasons for his mania. Gherman, an army captain with an obsession to gamble, but too poor to risk his money, learns that the old Countess Anna, familiarly called The Queen of Spades, possesses the secret of three winning cards. By making love to her niece Lisa, he tries to obtain the formula. He is led by Lisa to the Countess' boudoir at night and demands from her the secret at the point of a gun. The shock of the threat kills the 82-year-old lady before she can answer. Lisa drowns herself. Secluded in his barracks, Gherman receives the secret of the three cards—the three, the seven and the ace—from an apparition of the Countess. In the gambling casino he tries his luck and wins on the three and seven, but on choosing what he believes to be the ace, finds the Queen of Spades, the symbol of death, whereupon he goes mad.

Some Details Debatable

The performance, though imaginative in its basic conception, lacked coherence, and the acting of the individual singers was not always satisfactory as to the camera work, too many pains were taken to shoot the singer and not his partner. Thus for example, when Gherman threatened the Countess, it would have been more enlightening to see her reaction than the gun pointed at her. There also was—and here the necessities of timing may have forced the omissions—too little music to give a valid impression of the work. Yet the fact remains that the spectators owed to this experiment the acquaintance with a representative work of Russian opera, done with a great sense of respect and responsibility.

The leading parts were sung by David Poleri, Ralph Herbert, Winifred Heidt, Margarita Zambrana. Guy Tano had an acting part. Others appearing were Kenneth Smith, David Garen, Elsna Rosner, Florence Forsberg, Dolores de Puglia, Frances Paige, Alice Fraser, Carole O'Hara, William Upshaw, Michael Pollock, Paul Ukena, Suigmund Mezcy, John Kuhn, Boris Tumarin and Carl Dorn. Samuel Chotzinoff was the producer, with Charles Polacheck as associate producer and television director; Herbert Grossman was assistant conductor and Aida Alvarez choreographer. Karl Kent designed the settings and Liz Gillelan the costumes. H. W. L.

Toscanini Again Televised

The concert of the NBC Symphony Orchestra under Arturo Toscanini on Dec. 29, besides being broadcast, was televised over the facilities of NBT from coast to coast. Mr. Toscanini had chosen an all-Wagner program, and offered with his usual consummate mastery the Prelude to Act I of Lohengrin, Forest Murmurs from Siegfried, Prelude to Act I and Liebestod from Tristan and Isolde, Siegfried's Death and Funeral March from Goetterdaemmerung and Ride of the Valkyries from Die Walkuere. The spectator before the screen had the privilege to watch the maestro at work, to admire his sensitive, quiet hand elicit from the orchestra the most distinguished sonorities, and above all to see the music mirrored in his expressive, completely absorbed features. Though in many cases the movements of a conductor and his facial expressions may be a detraction from music, the maestro's physical presence only strengthens its impressiveness. Telecasts of Mr. Toscanini's concerts belong to the historic moments in music. H. W. L.

Opera Singers on Mercer Program

Ted Haig, pianist, is making a transcontinental tour surveying operatic conditions, while his wife, Ruby Mercer, soprano, carries on their program, Mr. and Mrs. Opera on WNYC Sundays (10:30-11:55 a.m.). John Brownlee and Robert Merrill were the first of a series of "Mr. Operas" to pinch-hit for Mr. Haig, beginning Jan. 20. Miss Mercer is serving as sole "emcee" on the WOR record programs, Music We Like (Sats., 4:30 p.m., and Tues., Thurs., and Sat., 11:15 p.m.).

RADIO NOTE BOOK

NBC: Arturo Toscanini will conclude his 14th season with the NBC Symphony on Saturday, March 29, with a Carnegie Hall performance of Beethoven's Ninth Symphony which will be given as a benefit for the Building Fund of the New York Infirmary. The maestro concluded his second set of four concerts over the air with an all-Beethoven program on Jan. 12, containing the Leonore No. 2 Overture and the Symphony No. 6 ("Pastoral"). . . . Appearing as soloists with Donald Voorhees and the Bell Symphony Orchestra on the Telephone Hour were Robert Casadesus, Dec. 31; Lily Pons, Jan. 7 and Zino Francescatti, Jan. 14.

CBS: The distinguished Boston harpsichordist and organist, Daniel Pinkham, substituted on Dec. 30 for E. Power Biggs on his Sunday morning organ program, during Mr. Biggs' absence on a concert tour. . . .

MBS: Sunday evenings on Mutual during 1951 featured the better type of music, with The Enchanted Hour, Sylvan Levin's Opera Concert, the Oklahoma Symphony Orchestra, and This Is Europe, scheduled as a bloc. In addition to these broadcasts, the Chicago Theatre of the Air, the Los Angeles Philharmonic Orchestra and the Macalester Radio Singers were regularly scheduled musical programs. . . .

• • •

NYC: The opening concert in a series of six celebrating the sesquicentennial of the United States Military Academy at West Point was broadcast on Jan. 5 from Carnegie Hall. Guest soloists with the Band of the U. S. Military Academy were Marguerite Piazza and Walter Cassell. . . . WNYC will broadcast the highlights of the Third National Conference of the United States National Commission for UNESCO, to be held Jan. 27 to 31, inclusive, at Hunter College. . . . The Manhattan School of Music will inaugurate a weekly series of half-hour broadcasts. The program will originate from the Concert Hall of the School and will present the students, faculty and alumni in orchestral, choral, chamber and solo concerts. The series is scheduled for the remainder of the school year. . . .

• • •

WQXR: 21 High School students were chosen for the concert series, Musical Talent in our Schools. Of the 21 young musicians, 17 are pianists and four violinists. Members of the panel which selected these winners, among 183 original entries, were Jascha Heifetz, Vladimir Horowitz, Rudolf Serkin, Olin Downes and Abram Chasins, who directs the annual project co-sponsored by WQXR and the New York Times. . . . Music Magazine, a new series with a different approach, had its premiere on Jan. 1. The hour-long broadcast reviews important musical events of past and future, illustrated with recordings. The first was subtitled "1951 in the World of Music." Frederick Grunfeld writes the script and serves as commentator. . . .

A new group, the Good Music Broadcasters, sales executives of stations sending out high-class music, held its first meeting in N. Y., including members from Los Angeles, New Haven, Washington, Cambridge (Mass.), Bridgeton, N. J., Philadelphia, Dallas, and two from WQXR in Manhattan.

Levin Invites Scherman As Guest Conductor

Upon the invitation of Sylvan Levin, musical director of WOR, Thomas K. Scherman, director-conductor of the Little Orchestra Society, Inc., was guest conductor for WOR-Mutual's Sylvan Levin Opera Concert on Jan. 13. With Genevieve Warner, Norman Scott and Robert Rounseville as soloists, he presented selections from Mozart's The Abduction from the Seraglio.

Sudler Soloist on WGN

The Cover Story on Louis Sudler in the Musical Courier of Jan. 1 stated that Mr. Sudler has made frequent appearances over Station "WNV." This was a misstatement. The name of the station should have been WGN, where Mr. Sudler has been a frequent and successful soloist. The Musical Courier regrets the error, and is glad of this opportunity to correct it.

Singing Teachers Open Concerts

The New York Singing Teachers Association presented the first in a series of Young Artists Concerts on Dec. 18 in Carl Fischer Hall. Featured were Eileen Schauler, soprano, and George Goodman, baritone, with Walter Golde at the piano.

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Shankar Gives Two Weeks' Season at ANTA Playhouse

By Rosalyn Krokover

The one major dance event during the holiday season was the return of Uday Shankar and his Hindu Ballet. The group gave its opening performance on Christmas night at the ANTA Playhouse and continued its two-week run through Jan. 6.

This was Shankar's first appearance here in two years, and his concert offering from a production point of view has become so polished in the interim that it can compete with the best of Broadway. There are no waits between numbers; the costumes, as well as the fabrics used, are a revelation; the lighting is good, and the dancers project that quality of an inner serenity that makes the dances of India a most enchanting evening in the theatre.

Amala (Mrs. Shankar) was again the featured dancer, and the assisting dancers were Annam, Yogam, Sreelekha, Bokul, Raghavan, Asoke and Sankaran.

Three premieres were given the first week, all of which were worthy additions to the repertoire. Amala's Nirikshan was a delightful trifle depicting a peasant girl constantly aware of a stranger gazing at her. This was an opportunity to give the subtle gestures and facial expressions of the Indian forms full play.

Shankar and Amala were the leading protagonists in the new full-scale Hindu ballet, Pramila Arjun. This was based on the story of a young and beautiful queen (Amala) who was the ruler of a strange kingdom of female warriors. Arjun (Shankar) was a brave conqueror with whom she fell in love. The story, according to the program note, seems long and involved, but once the dance gets under way it is quite clearly told in gesture and movement.

Ganga Puja, a prayer to the holy river, danced by the four girls, was the final new offering of the first week. The other dances were all familiar and included the very popular favorite, Tilottama, with Amala as the celestial nymph, and Raghavan and Sankaran as the two demon brothers.

Shanker Creates Darpan

Shankar's new solo was titled Darpan and was the first premiere of the second week, on Jan. 2. It told the story of a boy who fixes the image of a girl in a procession in his mirror during a festival and dances to her. This is an excellent companion piece to Amala's Nirikshan, and it is danced, of course, with the inimitable Shankar charm.

Also new on the second program were Manipuri, danced by the four girls; Hunter, a stirring and more obviously strenuous *four de force* than one generally finds on a program of Indian works, excellently interpreted by Raghavan; and finally another full-scale ballet — The Great Renunciation — with the entire company.

The musicians, headed by Laimani Misra with the virtuoso drummer Kamalesh Maitra, were in no small way a contribution to the success of the program. It is not the same group that accompanied Shankar on his last trip, but it is equally accomplished.

In general, Shankar is leaning more heavily toward folk material and is treating it in a broad modern manner. This is quite a departure from the early classic dances of India, as we have come to know them, but in the hands of the master these new forms are both fascinating and effective.

Dance News

The New York City Ballet novelties for its five-week season, which opens at the City Center on Feb. 12, have been tentatively scheduled. They are Ashton's Iseult in Tintagel, set to Sir Arnold Bax's The Garden of Fand; Balanchine's Bayou Belle, with music by Virgil Thomson, and a work by Tudor for which he is using Beethoven's Egmont Overture and the Leonore II. There also may be a new work by Robbins. Ashton's piece will feature Melissa Hayden and Tudor's will have Nora Kaye. . . .

Angna Enters will replace the Audition Winner's Jan. 20 program at the YM-YWHA Dance Centre. The Audition Winner's concert will be given on the evening of Jan. 21 instead. . . . On Jan. 19, in the same theatre, Emily Frankel and Mark Ryder will premiere Chaos and Counterpoint in a program of otherwise familiar works. . . . Uday Shankar and his Hindu Ballet presented The Enchantment of India, at the American Museum of Natural History's Around the World with Dance and Song series on Jan. 9. . . . La Meri and Janet Collins were Walter Terry's guests for his Jan. 6 lecture and Valerie Bettis, who was originally scheduled for that date, will assist Mr. Terry on Feb. 17. . . .

Four programs of dance are being held at Hunter Playhouse on Jan. 18, 19, and 20. Jean Erdman and Company; Erick Hawkins; Donald McKayle and Normand Maxon with company; and finally Merce Cunningham with Natanya Neumann, Joan Skinner and Anneliese Widman. The performances will be given each evening, with also a matinee on the final date.

"Met" to Visit Washington

WASHINGTON, D. C.—The Metropolitan Opera has announced that it will include Washington in its spring tour for the first time in more than 20 years. Three performances will be given in Loew's Capitol Theatre: Aida, April 28; Madame Butterfly, April 29, matinee; and Carmen, the same evening. Mrs. Constance Snow is handling local arrangements. J. C. D.

TO MAKE DEBUT . . . Jean Schneck, mezzo-soprano, who will bow to New York in recital at Town Hall on March 1, is a graduate of Oberlin Conservatory, where she also taught. Later she entered the Juilliard Graduate School on a fellowship, and was a faculty member of Indiana University and Greensboro Woman's College, branch of the University of North Carolina. Last year she was a winner of the "Voices of Tomorrow" contest sponsored by the Philadelphia Inquirer Charities, with an appearance at the Philadelphia Music Festival.

Opera for Ciudad Trujillo

CIUDAD TRUJILLO.—Roberto Caggiano, Italian conductor, director of the Sinfonica Nacional of Ciudad Trujillo, recently led a stage performance of scenes from Traviata, Rigoletto, Aida, in the Teatro Olimpia in this city. It was a preliminary to establishing a National Theatre of Opera in the Dominican Republic. Singers included Napoleon Dihmes as the Duke of Mantua, Rhadames and Alfredo Germont; Mara de Martino as Gilda and Violetta; Guarionex Aquino as the elder Germont; Felix Gombernard as Rigoletto and Ramfis; Luisa Gomez, and others. The accompaniments were played by the Sinfonica Nacional. The project has aroused much interest.

Fla. West Coast Symphony Heard

SARASOTA, FLA.—The Florida West Coast Symphony, Alexander Bloch conductor, is giving six concerts this season in Sarasota and Bradenton. On Dec. 23, Mr. Bloch and members of the orchestra cooperated with the Sarasota Choral Society in a performance of The Messiah in the Sarasota Municipal Auditorium. The orchestra, a joint project of three communities, Sarasota, Bradenton and Venice, has 65 players, and is now three years old.

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Musical Plenty In Philadelphia

By Samuel L. Singer

PHILADELPHIA.—Except for several quasi-novelties, the Philadelphia Orchestra under Eugene Ormandy has recently stuck pretty close to the staples.

An impressive performance of the Verdi Requiem was presented with choruses of Temple University and the University of Pennsylvania. The able soloists were Frances Yeend, Nan Merriman, Andrew McKinley and Mack Harrell. The most dramatic moment was Dies Irae, when the trumpets resounded from the top proscenium boxes, creating an awesome effect.

Two of the comparative novelties appeared on Ormandy's annual Viennese program. Marcel Tabuteau, first oboist, was the artistic soloist in Mozart's Quartet in F for oboe and strings (K. 370), arranged for small orchestra by Hari McDonald, the Orchestra's manager. McDonald was also represented on this program by his Lullaby on a Viennese carol, Gott Weiss Alles, beautifully done. Another of his works was heard two weeks later, careful transcription for strings of Bach's chorale, Ach Gott, von Himmel sieh' darein. This program featured Rachmaninoff's Second Symphony for the seventh straight season.

Others of the Orchestra's wealth of solo performers were heard, too. Jacob Krachmalnick, new concertmaster, played the Tchaikovsky Concerto with beauty of tone though no great interpretive individuality, on the annual program by that composer, in which the Pathetique Symphony was featured. Marilyn Costello, harpist, performed the Debussy Sacred and Profane Dances on a program that also presented the belated local premiere of Prokofieff's Romeo and Juliet Suite No. 2.

Maryan Filar was soloist in Chopin's Second Piano Concerto, playing with poetry and some fire. The concerto was surrounded by Ormandy's transcription of J. C. Bach's lovely Sinfonia in D for double orchestra, and a brilliant performance of the Moussorgsky-Ravel Pictures at an Exhibition. Another visiting keyboard soloist was Oscar Levant, who delivered both the Rhapsody in Blue and the Tchaikovsky Concerto No. 1, and set something of an encore record two nights later when he played the first movement, then the second and third of the same concerto as extras at a Student Concert, following his reading of Gershwin's Concerto in F.

The Orchestra inaugurated what will doubtless be an annual series of Pop concerts, on Dec. 26 and Jan. 2. André Kostelanetz led the first, an all-orchestra bill; Alexander Hilsberg conducted the second, with Benny Goodman and William Warfield as soloists. Although neither drew a capacity audience, enthusiasm and standard of performance were high.

HEADS MANAGERS' GROUP . . . Marvin McDonald of Atlanta, Ga., new president of the National Association of Concert Managers. Mr. McDonald was elected to this post last month at the meeting in New York of the organization, succeeding Dr. Charles A. Sink of Ann Arbor, Mich.

In Operatic Purlieus

Standard works have also occupied the opera companies, though several performances held extra interest through new productions or performers new in roles here. . . . The Metropolitan's Aida and Rigoletto drew capacity audiences, the former opening the Met season here. The Aida performance was excellent, though Rolf Gerard's settings caused divided opinion. Rigoletto, however, was unanimously praised on all counts. . . . The Civic Grand Opera presented Faust with Jeanette MacDonald in her Eastern opera debut and David Poleri in his major local bow. Miss MacDonald made a fetching Marguerite and used her vocal resources well. Poleri was impressive in his singing and acted with restraint. Raffaele Arie, new here, was less successful as Mephisto. . . . Clara-mae Turner, who sang Azucena here last season, essayed Carmen with the Civic, but her characterization was less convincing. It has potentialities, but at present is immature and uneven vocally. Kurt Baum, Martial Singher and Kathryna Blum (the last a Television Auditions winner) were other principals. As in Faust, Giuseppe Bamboschek conducted. . . . The Philadelphia La Scala Opera gave a routine performance of La Boheme, featuring Helen Greco and Bruno Landi, with Carlo Moresco conducting. . . . Beverly Sills was admirable vocally and visually in the Charles L. Wagner production of La Traviata for the Philadelphia Forum. Able other principals were John Alexander and Edwin Dunning, with Armando Aliberti the alert conductor. . . . The enterprising Co-Opera Company opened its season with La Serva Padrona and L'Heure Espagnole, the Pergolesi-Ravel combination providing musical contrast as well as opportunity for the young singing actors. The American Opera Guild, under Walter Grigaitis, performed Martha.

The Mendelssohn Club gave a splendid account of itself in Bach's St. John Passion, not heard here in more than two decades. Harold W. Gilbert conducted this as well as the group's annual performance of Messiah five weeks later. Other major choral groups of recent weeks were the excellent visiting Xavier University Concert Choir and the well-loved Trapp Family Singers. . . . Victoria de los Angeles sang with vocal and artistic purity, in her first recital here. . . . Another artistic event was Rudolph Kremer's organ recital in the First Presbyterian Church's notable series, in which he played Bach's Art of the Fugue. . . . The New Chamber Orchestra, under Ifor Jones, scored in its annual Mozart program. . . . Also worthy of mention are José Greco and his Spanish dancers, who performed for two weeks at the Forrest Theater.

MENC to Meet in Philadelphia

The 1952 convention of the Music Educators National Conference will be held in Philadelphia, March 21 through 26, Marguerite V. Hood, president, announces. Speakers and educational authorities from all parts of the country will attend the biennial event, and exhibits of publishers, instrument makers and others will be a feature.

Benefit for An Hour of Music

A benefit concert will be given on Jan. 22 in the ballroom of the Colony Club for the Maintenance Fund of An Hour of Music. Three artists have donated their services—Anne Bollinger and Giuseppe Valdengo of the Metropolitan Opera; and Louis Persinger, violinist. An Hour of Music, Inc., was founded in 1939 to present young artists of outstanding promise who have not yet made their professional debuts in New York.

METROPOLITAN OPERA

(Continued from page 5)

Gilda reaffirmed the artistry of the singer, who gave a wholly delightful and charming vocal and histrionic account of this part. She was singled out for a prolonged ovation. Giuseppe Di Stefano as the Duke was effective in song and acting. The rest of the cast had been seen in their roles before this season. H. W. L.

More Double Bill Changes

Astrid Varnay sang Santuzza for the first time this season at the performance of Cavalleria Rusticana on Dec. 27, giving an impersonation distinguished by its humanity. Jean Madeira, as Lola, gave an attractive and vocally fine characterization. In the accompanying Pagliacci, Renato Capecchi made his first appearance at the "Met" as Silvio. He was very successful in his impersonation of the unhappy lover, and vocally tasteful and effective. Alberto Erede conducted both operas, in which the rest of the cast remained unchanged. H. W. L.

De Los Angeles as Manon

A new element in the Manon performance of Jan. 1 was Victoria De los Angeles as the heroine. Others heard were Giuseppe Di Stefano (Des Grieux); Jerome Hines (Count Des Grieux); Martial Singher (Lescaut); Alessio De Paolis (Guillot); George Cehanovsky (De Bretigny); Paula Lenchner (Pousette); Margaret Roggero (Javotte); Herta Glaz (Rosette), and Lawrence Davidson (Innkeeper). Miss De los Angeles' glowing and luscious lyric soprano art found exquisite expression in the lilting Gavotte. Fausto Cleva's decisive batoning held the performance to precision, tonally and histrionically. H. I. B.

Figaro Brings New Casting

In the fourth performance of Mozart's Le Nozze di Figaro at the Metropolitan, Jan. 4, five members of the cast sang their roles for the first time this season. Singing her first Susanna here, Hilde Gueden gave fluency, excellent phrasing and persuasiveness to the role. In her first appearance as Barbarina, Genevieve Warner sang the last act aria with tonal sweetness and artistry. After several years' absence from the role, Martial Singher appeared as Figaro, giving it an animated and impressive interpretation, vocally and in action. Herta Glaz as Marcellina and Gerhard Pechner as Bartolo were also heard in these roles for the first time this season. Victoria De los Angeles once more sang the Countess, with John Brownlee as the Count, Mildred Miller as Cherubino, and Alessio De Paolis and Lawrence Davidson in other roles. Fritz Reiner conducted a generally well integrated performance in commendable fashion. L. C.

Washington Managerial Appointments

WASHINGTON, D. C. — Patrick Hayes, leading Washington concert manager, has announced the promotion of two members of his staff, effective on Jan. 1. Albert M. Berkowitz has been appointed assistant manager and Grace E. Adams box office manager of the Hayes Concert Bureau. Mr. Berkowitz, who is a composer and a graduate of New York University, before joining the Hayes organization, was on the staff of the National Symphony, serving as promotion director of its 1949 Sustaining Fund Campaign. Miss Adams was formerly associated with the Dorsey Concert Bureau, in 1947 merged into the Hayes Bureau.

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SILHOUETTES By MARY CRAIG

MENDELSSOHN IN MICHIGAN . . . On Dec. 9 and 10, the Midland, Mich., Music Foundation sponsored a performance of Elijah presented by the Music Department of the Dow Chemical Company in the Music Building there. With the local chorus and the Dow Symphony Orchestra, under Wilford Crawford, conductor, a quartet of guest soloists appeared. L. to r., Rosalind Nadell, mezzo-soprano; Mary Bothwell, soprano; Dr. Theodore Vosburgh, director; J. Dorsey Callaghan, Detroit Free Press music critic; Peter Trump, bass-baritone; and John Toms, tenor.

Rochester Proclaims "William Warfield Day"

William Warfield, baritone, one of the most distinguished of the younger American singers, was given a unique round of honors from his home city of Rochester, N. Y., as the climax of a three-day gala homecoming. Beginning with the proclamation by the Mayor of the city, marking Monday, Jan. 7, as "William Warfield Day," events were to include a luncheon to honor the young singer, who went from the Eastman School of Music in Rochester, first to Broadway, then the concert field with acclaim, made a sensational tour of the U. S. and Australia, and, finally was heard by millions singing "Ol' Man River" in MGM's Show Boat and on records.

The local Lions Club gave the luncheon, followed by a round of official visits, interviews and broadcasts throughout the afternoon. These were climaxed at 8:30 p.m., by a recital by the singer in the Rochester Auditorium, for a SRO audience of over 3,000. The recital was attended by groups of students from all of the Rochester schools; the interschool choir, of which Warfield was once a member and sometime conductor, was to attend in a body (136 strong). In the recital-intermission, the Mayor presented Warfield a scroll, designating him as "Ambassador-at-large" from the City of Rochester.

Events, not so official, but a part of this "sentimental journey," included a visit to Miss Elsa Miller, the high-school teacher, now retired, who entered Warfield in a national competition of music clubs of the country. This won for him a music scholarship, which he chose to take at the Eastman School of Music in his home town.

Church and Youth Groups Visited

The three-day session, which began on Saturday, also included a visit to the church of his father, Rev. Robert E. Warfield, pastor of a leading Baptist church in the Negro community. It was in this church (until he revolted against being a boy soprano) that Warfield sang as a child. The Catholic, Protestant and Jewish congregations, for whom Warfield sang while earning his way and studying in Rochester, arranged for special visits. And there was to be an informal gathering with the Youth Committee of Rochester, which recently presented Warfield a silver punch bowl as "the outstanding representative of the Youth of Rochester for 1951."

Warfield was to leave on a midnight train, immediately following the recital, for a transcontinental tour, which includes appearances with leading orchestras and in solo recital. The itinerary will continue throughout the Spring and be concluded just in time for the young baritone to report to Hollywood and MGM for another picture.

Caruso Memorabilia Shown

A collection of personal effects and costumes of Enrico Caruso, which had been stored away since the singer's death in 1921, will be placed on public display at the RCA Exhibition Hall in Radio City, beginning Jan. 28. The newly discovered collection was unveiled on Jan. 8 at a special press showing.

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THE CHOIR CORNER

By Leon Carson

Sacred Music in the New Year

The music of church and choir faces another year of endeavor in which, owing to unsettled worldwide conditions, there may be much uncertainty. Nevertheless, if one looks back over the past twelve months, encouragement is to be found in a number of phases.

On the debit side was the fact that stringent economy, in some quarters, made necessary the giving of fewer oratorio performances. For lovers of this art, however, there have been a larger number of recordings of this type of choral music issued in Britain, the U. S. and various European countries. In order that young singers may have authoritative models it is desirable that even more of these recordings be issued. Particularly single discs of oratorio arias are acceptable in view of the fact that their moderate cost fits more easily into the average budget than that of albums.

We should like to look forward to an increased number of organ recitals on the schedule of sacred and concert music events. Many excellent recitals by professionals were given during the past year, although with but relatively scant encouragement on the part of the public in general and the critics in particular. An occasional press review of important organ recital programs would be welcome, and indeed something of an innovation.

Fortunately, the recording of good organ repertory by prominent recital organists is on the increase. It is also interesting to know that the A.G.O. always includes in its general plans the listing of organ recitals of note throughout the country.

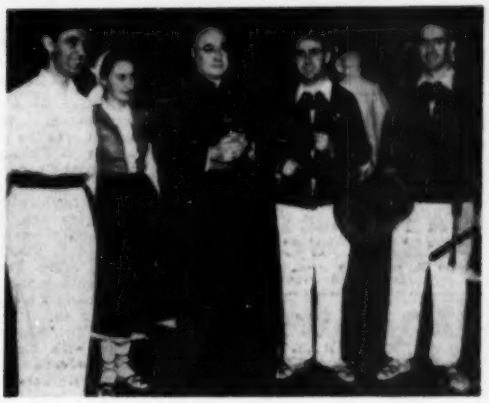
Those Music Budgets

We hope—with tongue in cheek—that the financial budgets of the churches will be stretched to a reasonable adequateness, to make it worth while for singers and instrumentalists who are prepared to meet the demands of this specialized field, and proportionately, for those who sing in church choral groups. The music of the church is entitled to the fullest development possible, and its workers in music to suitable rewards.

Composers of sacred music, for both organ and voice, need to be encouraged. It is a happy circumstance that announcements of formal competitions under proper auspices for composers in this field are becoming more frequent.

As the interest in church music grows throughout the smaller centers of our country, there is an especial need for anthem material for the small choir—two-part and three-part mixed choirs or for women's voices—melodious anthems, which are simply, reverently, but musically well constructed.

Incidentally, the purchase price of sacred music, like everything else in this inflated world of today, continues to rise. This may be only simple justice to the composer, text writer, publisher, *et al.*, but it imposes some additional strains on the choir director's budget, and in some cases may help to restrict the amount of new music which can be purchased.



GREETED BY THE CARDINAL . . . Members of the Euskadi Ensemble (Basque singers and dancers) are received by Cardinal Spellman at the latter's reception at Hotel Waldorf-Astoria on Dec. 18.

The Organ Prelude And the Congregation

By Everett Tutchings,
Minister of Music, Christ Church, Methodist, New York

It has often been written that "the perfect organ prelude should begin quietly, move gradually toward a climax, and just as gradually diminish to a quiet ending." Were I sitting in the congregation, I am sure I should not like to hear that formula for preludes followed Sunday after Sunday.

When I came into my present incumbency, I was asked to play a prelude of at least fifteen minutes before each service. Other than time, there were no restrictions on what might be played. Usually three numbers are listed, chosen from every school of music, with as much variety as possible in their styles and dynamics. To please people of differing tastes, harp and chimes are used judiciously. Choral preludes on hymn tunes, such as those by Noble, Bingham, Purvis, Sowerby, Titcomb, Walton are justly popular also, especially when the hymn tune is well known and is easily distinguishable. *The one common denominator in all the preludes, is that each shall invoke a sense of reverence.*

There are many "perfect" preludes in existence, and some of the best are those which were not originally written for organ at all. To me a number which is good music need not be excluded just because it was written for, and is used much on, the concert stage. An example of this might be the slow movement of the Mendelssohn Violin Concerto. I doubt if many people who hear it in church ever think of it as other than beautiful and mood-provoking music. This concerto was Mendelssohn's Opus 64, and his six magnificent organ sonatas were written soon after that, as Opus 65.

At morning service in Christ Church every available pew and chair is filled, with a congregation drawn from the four corners of the world. This large assembly of varied backgrounds and interests demands a cosmopolitan outlook in the choice of widely varied prelude material. On the other hand, in many churches with splendid musical programs, such a variety of styles in music would be neither necessary nor desirable.

Choral and Organ Notes

At the eight o'clock Christmas Eve Carol and Candlelight service in the Chapel of the Incarnation, New York City, the organ prelude, La Nativité, by Jean Langlais, and excerpts from the Ceremony of Carols by Benjamin Britten, A Cradle Carol by Searle Wright and Lo, the Messiah by Castlenuovo-Tedesco were given under the direction of Searle Wright, organist and choirmaster. . . . Preston Rockholt, well known organist and special instructor in organ at the Moody Bible Institute, presented an interesting faculty recital on Dec. 9 in Moody Memorial Church, Chicago. Compositions by Bach, Brahms, Purvis, Widor, Vierne, Reubke, and Christmas carols and hymn arrangements were on the program. . . . Mendelssohn's Elijah will be presented by the choir and soloists on Jan. 27 at the First Presbyterian Church, New York; Willard Irving Nevins, director. . . .

Robert Elsasser, concert organist, has recently completed an extensive tour, playing concerts in California, Kansas, New York, Massachusetts, Ohio and Canada. On Dec. 9 he appeared with the Duluth, Minn., Symphony Orchestra. . . . Marie Schumacher was presented in an organ recital at Metropolitan Community Methodist Church, New York, under the auspices of the New York City Chapter of the A.G.O. Works of Bach, Franck, Mozart, Langlais, Vierne and Mulet were played. . . . A new anthem, Blessed art Thou, O Lord, for full choir has been composed by Healy Willan in honor of the 100th Anniversary of Trinity College (Univ. of Toronto), and will be presented for the first time at St. James Cathedral on Jan. 13. . . .

Under the auspices of the A.G.O., the Committee on Student Contacts announces a competition for an anthem

(*Continued on page 31*)

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Chicago Hears Authentic Handel

By René Devries and Dosha Dowdy

CHICAGO. — A particularly significant contribution to the music of the holiday season, was the presentation by the University of Chicago choir in Rockefeller Memorial Chapel on two successive evenings, of Handel's Messiah, as the composer premiered it in Dublin more than 200 years ago. Following the original scoring for small orchestra and chorus, Richard E. Vikstrom directed the choir of 45 voices and 21 members of the Chicago Symphony Orchestra, with Dorothy Lane, Chicago harpsichordist, playing the entire two-hour performance, a role which Handel himself always combined with his conducting. Soloists of the production were Anita Braude, soprano; Barbara Russell, contralto; Carl Honzak, tenor; and Andrew Foldi, bass.

Like the premiere performance (1742) given by Handel for the relief of men imprisoned by debt, and its subsequent presentations for the Foundling Hospital (an orphanage established the same year that Handel wrote Messiah) the University of Chicago performance was also a benefit for the back-of-the-yards neighborhood center, the University of Chicago Settlement. Nearly 4,000 Chicagoans heard the two performances of the original version presented by Mr. Vikstrom for the third consecutive season.

Other presentations of Handel's Messiah were given in Orchestra Hall during Christmas week by the Apollo Musical Club under the direction of its new conductor, Henry Veld, with soloists Maud Nosler, soprano; Carol Smith, contralto; Ralph Nielson, tenor; Andrew White, bass; and by the Swedish Choral Club under Harry T. Carlson's direction.

Gilbert to Manage Opera House

J. Charles Gilbert, after an absence of several years, has returned to his former post as managing director of the Civic Opera House. The Civic Opera Building was recently sold to the Lumberman's Mutual Insurance Company for approximately $10,000,000.

Symphony Introduces New Soloists

Concerts by the Chicago Symphony Orchestra were the only ones scheduled during the Christmas holidays in downtown Chicago except presentations of Handel's Messiah. Soloists presented on both pairs of mid-week symphony concerts—Nicole Henriot, pianist, and Ida Haendel, violinist—were heard here for the first time. Miss Henriot was well equipped to interpret Ravel's Concerto for Piano and Orchestra, and gave subtle and high spirited performances particularly in the Allegramente and Presto movements, and an extremely musical one of the Adagio assai, which in lesser hands, could seem ungrateful. Mlle. Henriot was well liked by her audience. Programmed with the Ravel were Henri Rabaud's symphonic poem, La Procession Nocturne, given a delicate and imaginative performance; and Berlioz's Fantastic Symphony. Though there were dynamic climaxes and convincing contrasts, the drama which dominates the last-named work was not sustained throughout its performance.

Mr. Kubelik's farewell concert, before leaving for Amsterdam to conduct the Concertgebouw Orchestra for six weeks, included Beethoven's Overture to Egmont; the Sibelius Concerto for Violin, with Ida Haendel soloist; and Mahler's Symphony No. 1. Mr. Kubelik, with assured conviction, gave a convincing interpretation of the orchestral works and was recalled numerous times by the appreciative audience. Miss Haendel, with artistry, skill, and temperament, gave a beautiful account of the Sibelius, though the performance seemed somewhat impersonal, and detached from the artist as a personality. Nevertheless further interest was aroused in hearing Miss Haendel in recital.

Soloists of the Popular Concerts conducted by George Schick were Jean Graham and Elvina Truman, pianists, heard in concertos by Rachmaninoff (C Minor) and Liszt (E Flat Major) respectively.

Bruno Walter and George Schick will take over the podium during Kubelik's absence—Mr. Walter for the first and last two week periods and Mr. Schick for the second and third weeks.

Among the Artists

Florence Price, Chicago composer, was represented on a recent concert program in Curtis Hall by the Musicians Club of Women, with her Sea Gulls, for women's voices, flute, clarinet, violin, cello and piano.

Ruth Heizer, instructor in voice and director of Northwestern University's Opera Workshop, which will present one-act operas by Vaughan Williams and Menotti in Cahn Auditorium, Jan. 22, was contralto soloist in the university's recent presentation of Berlioz's Cantata, The Childhood of Christ.

Miriam Wagner's recent activities include a New York recital under the auspices of the Christian Community; a demonstration in Fullerton Hall, of "active listening" for the Federation of Women's Clubs; a program for the Columbia Club, and an appearance at the Lake View Musical Society's December meeting, featuring a set of Variations by the late Edward Collins. Miss Wagner will appear in Orchestra Hall recital, Jan. 15, on the Musical Arts Piano Series.

Cecil Leeson, nationally known saxophonist of Chicago, was featured at the 23rd annual Band Clinic held on Jan. 10-12 at the University of Illinois, in a premiere performance of his Concerto for Saxophone and Band, with the University Concert Band. This was one of 60 new works presented at the Clinic by the three university bands.

Lake View Musical Society Program

The Lake View Musical Society's first morning Musicale of the year took place at the Arts Club of Chicago on Jan. 14. Camille Anderson, program chairman, presented the following artists, who furnished the program: Ruth Braun Webb, soprano; the Mu-Art Trio (Octavia Gould, piano; Minnie Cedargreen Jernberg, violin; Dellah Vail Borders, cello); and Lydia Smutny Sterba, pianist.

American Opera Society Program

When the American Opera Society meets on Jan. 23 for luncheon at the Kungsholm Restaurant there will be a special showing of Madame Butterfly, with the puppet opera which has made the Kungsholm unique.

Artists presented at recent meetings of the Society were Gillette and Macari, duo-pianists, and Marilyn Snow Powell, soprano.

COLLEAGUES MEET . . . Alexis Kuchunas (l.) and Vytautas Marijosius, who shared the podium to conduct the Orchestra Hall concert (Dec. 15), presenting "Memories of the Lithuanian Opera," starring Anna Kaskas, take occasion to reminisce with Rafael Kubelik, (r.) whom they knew in Prague. Shown with the conductors is Mrs. Lillian Vanagaitis, Publisher of Markutis (Lithuanian language national magazine), who sponsored the concert.

St. Louis Features Include Premieres

ST. LOUIS, MO.—Dimitri Mitropoulos officiated as guest conductor for the St. Louis Symphony Orchestra for the first time, scoring a brilliant success. Due to the sudden illness of the first oboe player, the maestro, who had programmed Debussy's La Mer and Mozart's Idomeneo suite, was forced to substitute Brahms' Fourth symphony. This, with Beethoven's Fourth and Krenek's Elegy for string orchestra, made a very interesting list, especially in the eminent conductor's individual interpretations.

The Krenek work, having its first local performance, was the first composition written wholly in the twelve tone system ever to be played here. Despite its strangeness and lack of tonal center, a bit bewildering at first hearing, it brought forth hearty rounds of applause which recalled the maestro to the platform four times.

Sanjuan Score Introduced

Vladimir Golschmann returned for an orchestral program listing the Gretry-Mottl suite from Cephale et Procris, Brahms' Third Symphony and Wagner's Siegfried Idyll, all done in superb fashion. Pedro Sanjuan's LaMacumba-Sinfonia Ritual was also introduced here with the composer conducting his colorful opus, inspired by tribal songs and dances of Cuban and Brazilian Negroes. A pleasing work well received.

Eloise Polk, the brilliant young St. Louis pianist, who is gaining national attention, reappeared with the orchestra, playing the Chopin E minor concerto with great technical facility, emotional depth and a complete command of her subject. Her stirring performance was followed by insistently demanded encores. Mr. Golschmann in addition to giving admirable support to the soloist, programmed Mozart's Don Giovanni overture, closing with a memorable performance of Gustav Mahler's first symphony.

Ganz Conducts Work

Other concerts presented a return of violinist Isaac Stern, who gave the Lalo Symphonie Espagnole an interpretation of great beauty and emotion. Arcady Dubensky's suite, Anno 1600, had a first local performance, and the string orchestra shone vividly in its eloquent treatment of this ingratiating work. A note of unusual interest was injected into the proceedings by the appearance of Rudolph Ganz, former conductor of the orchestra, who was invited to conduct his Symphonic Overture to an Unwritten Comedy, which proved to be a witty, spicy and ingeniously orchestrated number which elicited uncommon response from two very large audiences. Mr. Golschmann closed the program with a sterling rendition of the popular Tchaikovsky Pathetique symphony.

Bach Program

The annual Bach Festival took on added importance this year, having in addition to the usual large chorus, the entire Symphony Orchestra, with Dorothy Maynor, soprano, and Glenn Schnittke, tenor, as soloists. William B. Heyne conducted the program, which included parts of Bach's Christmas Oratorio, solos by the visiting artists, and an effective group of carols by a vested choir in candlelight.

The touring company of Strauss' Die Fledermaus gave an excellent performance of this favorite operetta under the auspices of Entertainment Enterprises, at Kiel Opera House. Scenic investiture, costuming and orchestra as well as principals were all decidedly above par, and a large audience enjoyed itself hugely.

O. C.

Art Music Concerts Planned

Local 802, AFM, through a grant from the Music Performance Trust Fund of the Recording Industry, and in cooperation with the YM-YWHA, will present a new series called Art Music Concerts on Jan. 22, Feb. 12 and March 11 at 9 p.m. at the Theresa Kaufmann Auditorium, 92nd St. and Lexington Ave., New York. It will feature a new chamber orchestra conducted by Beatrice Brown. Also appearing are: Jan. 23, New Music String Quartet and Irene Rosenberg, pianist; Feb. 12, Skitch Henderson, guest conductor and pianist, Laszlo Varga, cellist, Robert Bloom, oboist, and Beatrice Brown and Carolyn Voigt, violists; March 11, John Wummer, flutist, Maurice Wilk, violinist, Norman Wolfsohn, pianist, Laura Newell, harpist. Modern and older novelties will be featured. Tickets may be obtained free by writing the Educational Department of YM-YHA at above address.

Baltimore Symphony Uses Electronic Tuner

BALTIMORE.—At the opening concert of the 1951-52 season, the Baltimore Symphony Orchestra, under the direction of Dr. Reginald Stewart, was electronically tuned for the first time in its thirty-six years. Few of the 2,200 listeners at the Lyric Theatre noticed the electronic tuner, about the size of a portable radio, placed on a chair behind the podium. The instrument is a short-wave radio receiver which picks up the 440-cycle note—the A note—broadcast 24 hours a day by the National Bureau of Standards transmitting station at Beltsville, Md. Herva Nelli, soprano, was the guest soloist at the opening concert.

Miriam Molin Gives Premieres

Miriam Molin recently gave the world premiere of Krenek's Fourth Piano Concerto in Cologne, Germany. She was heard in two performances of the new score there, and then introduced it in Brussels, Darmstadt, Berlin and Vienna. All the performances except the one at Darmstadt were recorded for future broadcasting, as was Miss Molin's playing of Krenek's George Washington Variations at the American Embassy in Paris. The pianist returned last month from Europe for engagements in the U. S.

Noted Artists for NBC-TV

Jascha Heifetz, Artur Rubinstein, Marian Anderson and Gregor Piatigorsky will make their television bows in a new half hour program, titled Meet the Masters, on the NBC-TV network, on alternate Sundays, beginning Feb. 24 (5:30-6 p.m., EST). Each program will present concert music performed by the artist (via films) and "a scene dramatizing the personality and art" of the musician. The series will be opened by Heifetz on Feb. 24; on March 9 Miss Anderson will be presented; and a trio composed of Heifetz, Piatigorsky and Rubinstein will appear on April 6.

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NEW YORK CONCERTS

(Continued from page 13)

His readings of Chopin's F minor Fantasy and F minor Ballade and Prokofieff's Sonata No. 7 seemed practically static, with little of the vividness in accent, shading, and rhythm he had shown elsewhere. E. B.

Mary Ratoff, Dec. 27, E.—This was a distinguished program in choice of song material and Mme. Ratoff exhibited a good sense of style, dictional clarity and admirable basic artistry. Vocally, the mezzo-soprano was hampered by an incipient laryngitis which did not release its constriction until the later part of the recital. In an exquisite French group and added opera arias, the singer came into best form. Outstanding in song value were Verdi's Lo Spazzacamino, the Mercadante air; Debussy's Le Promenoir des deux Amants; some Satie songs, and the Chansons de Negresse by Milhaud. First New York performance was given of the following: Mimasquim (Psaume CXXX) by Honegger; La Fraicheur et le feu, by Poulenc; Presents des Lies by Thiriet; L'Argent by Delannoy; Rêve and Dounioushcka by Prokofieff. Paul Ulanowsky played magnificent accompaniments. M. C.

Salzburg Marionette Theatre, Dec. 28, E.—Under Hermann Aicher, director, this charming puppet theatre delighted an audience filling the hall to capacity with a program which was devoted for the most part to the patron saint of Salzburg—Mozart. The program opened with Bastien and Bastienne, the *singspiel* which that master wrote at the age of 12, and followed by Eine Kleine Nachtmusik, staged as a pantomime, and a sketch, Mozart Visits the Empress. Like an afterthought, the evening closed with the Dying Swan, as portrayed by Pavlowa. The music was in part recorded, but it came through loudspeakers very naturally, as if spoken and sung by living actors. While the songs were done in German, the dialogue was translated into English. The whole performance was bewitching, refined like a precious work of art. The puppets were manipulated with utmost naturalness; and the synchronization of movement, music and spoken word proved the masterly craftsmanship and artistry of the director and his group. The performance was received with jubilant applause by young and old. Several other performances took place on this and the succeeding day in the same hall. H. W. L.

Zoila Galvez and **Charles Everett,** Dec. 30, 5.30 p.m.—This joint recital by Mme. Galvez, Cuban coloratura soprano, making her first bow to a New York audience, and Mr. Everett, American dramatic tenor, brought selections by the latter including works by Handel, Scarlatti, Schumann, Massenet and Burleigh. The soprano's offerings were by Pergolesi, Monsigny, Martin, Granados, Verdi, Herrera, Osma, Ackerman and Blasco. Both artists revealed seriousness of purpose and sincerity in their vocal projections. A fair-sized, well-disposed audience attended. H. I. B.

Lyell Barbour, Jan. 2, E.—Beginning his program with a musicianly treatment of the Mozart Sonata in D major (K. 311), followed by a well considered performance of the lengthy Schumann Sonata in F sharp minor, op. 11, the gifted pianist from California, absent from New York for two season, again revealed his technical prowess and interpretative aptitude. The Mozart opus was done with clarity of execution, unforced tone, and well considered interpretative conception. The same qualities marked the Schumann Sonata, of which the lovely Aria movement was eloquently proclaimed. The second half was devoted to the twelve Debussy Preludes (Book II). They served Mr. Barbour as vehicles for the display of technique and command of his instrument, but the unrelieved stylization and mood level were at times monotonous. Several encores were played. H. I. B.

John Knight, Jan. 3, E.—Forcefulness and fluency contributed to many eloquent pages in the Canadian pianist's recital, despite some hard tones. Noteworthy achievements in line and shading occurred in the final two movements of the Vivaldi-Bach Concerto Grosso in D minor, and more dazzling attainments in Liszt's Rakoczy March. The performance of Beethoven's "Appassionata" Sonata clung close to the traditions, though in a few places it lacked clarity, power, or depth. In a Chopin group, the A minor Etude, op. 25, No. 4, had rhythmic niceties, and the F minor Ballade, flexibility in the handling of melodies. But in the latter, bravura sections required more finesse and dynamic variety and less pedal, and the most intimate passages needed something like the delicacy and charm Mr. Knight bestowed upon slow portions of Ravel's Valses Nobles et Sentimentales. E. B.

Joseph Fuchs and Co-artists, Jan. 4 ,E.—With the excellent Artur Balsam as his partner at the piano, Mr. Fuchs opened his recital with J. S. Bach's Sonata in C minor, No. 4, followed by Beethoven's Romance in F, op. 50. In both works the artist confirmed his fine musicianship and musical erudition in the stylistic conception. Inspired playing resulted when he took over the first violin part of Bohuslav Martinu's Serenade for violin, viola, cello and two clarinets which was written especially for this occasion and received its world premiere. It is an exceptionally happy piece, strongly rooted in Czech folklore feeling, though not quoting original folksongs. Especially the first three movements are beguiling in their melodic wealth and craftsmanship of construction. With Lilian Fuchs, viola; Bernard Greenhouse, cello; Robert McGinnis, Napoleon Cerminara, clarinets, the novelty scored a big success, prompting the composer to take several bows from his box. Mr. Fuchs later gave an exhilarating reading of Bruch's Scottish Fantasy, technically as well as interpretatively. Richard Strauss' Improvisation (from the Sonata in E flat, op. 18) he played with beguiling delicacy and entrancing tonal beauty, capturing the intimate romantic atmosphere of the piece to the full. The program closed with a spirited reading of the Mozart-Kreisler Rondo in G (K. 250) and many encores, responding to the vociferous applause of a large audience. H. W. L.

Adelphi College Schedules Eliot Play with Engel Music

Adelphi College in cooperation with the Cathedral of the Incarnation, Garden City, L. I., will present T. S. Eliot's historical play Murder in the Cathedral on Feb. 19, 20 and 21 in the Cathedral there. The performances will utilize the incidental music of H. Lehman Engel, especially written for the premiere of the play in 1936. It has been used only once before, for the New York production at the Manhattan Theatre, and has never been published.

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Serato Violin Contest Announced for 1952

ROME.—The Arrigo Serato International Competition for violinists is announced by the Accademia di Santa Cecilia to take place again in May, 1952. The competition will be held in the hall of the Santa Cecilia and in the Argentina Theatre, beginning May 31. Violinists of either sex not older than 30 on Jan. 1, 1952, are eligible, if they produce a diploma from a college of music or university or a certificate from a private teacher, also including programs and press criticisms as "proof of having begun a career as a concert artist." An international jury will judge the contestants.

In the first preliminary tests the jury will make their judgment behind a curtain, and the players will compete in the order drawn by lot just before the trials. The second part of the preliminary tests takes place the same day, and results will be published that evening. The jury will write their impressions after each test. If more than three candidates are eligible to enter the finals, a semi-final test will be held. All compositions must be played by memory, and contestants must be accompanied by a pianist at his own expense. The preliminary test will be based on Geminiani's Sonata for violin solo in B flat major (Carisch Edition, Milan) and two Paganini Caprices chosen from six offered by the candidate. The second performance will include the first movement of the Beethoven Violin Concerto, and a solo Sonata or Partita by Bach chosen by the entrant. The semi-finals require playing of a Concerto for violin and orchestra chosen from three offered, and the finals list the performance of a Concerto with orchestral accompaniment, chosen by the candidate. The first prize is a million lire, the second 500,000 lire, the third 300,000 lire.

Information as to the details of the contest may be secured from the Secretary, Accademia Nazionale di Santa Cecilia, Via Vittoria 6, Rome, Italy.

New Paris Opera Directors And Repertoire Additions

PARIS.—Maurice Lehmann, newly appointed Director of the French National Lyric Theatres, has announced the appointment of Emmanuel Bondeville, formerly manager of the Opéra-Comique, as director of the Grand Opéra. Louis Beydts succeeds to the direction of the former house.

Among the novelties announced by M. Lehmann are: for the Opéra, Dukas' Ariane et Barbe-Bleue on a double bill with his La Péri; Monteverdi's Orfeo arranged by Respighi; Stravinsky's The Rake's Progress; Honegger's Antigone; and a lavish revival of Rameau's opera Les Indes Galantes, which had not been presented since the 18th Century. Ballets by Rossini-Aubin, Aubert, Loucheur and others are also announced.

For the Opéra-Comique the new productions contemplated are Verdi's Falstaff, Pierné's Fragonard, and Reynaldo Hahn's Ciboulette. "Only the best" among singers and batonists will be engaged by M. Lehmann, he stated.

SUZANNE DEMARQUEZ.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Jan. 15. Ruggerio Ricci, violinist, CH, E; Jakob Gimpel, pianist, TH, E; Marcella Ayer, soprano, CRH, E.

Jan. 16. Boston Symphony, CH, E; Ernst Wolff, tenor, TH, E.

Jan. 17. New York Philharmonic-Symphony, CH, E; Adele Addison, soprano, TH, E; Carol Lee Eshak and Elizabeth Augsdorfer, duo pianists, CRH, E.

Jan. 18. New York Philharmonic-Symphony, CH, A; Dessoff Choirs, CH, E; Barbara Custance, pianist, TH, E; Herma Menth, pianist, CRH, E.

Jan. 19. New York Philharmonic-Symphony, CH, E; Olive Kaiisasam, violinist, TH, 5:30 p.m.; Golden Hill Chorus, TH, E; International Music Lovers Guild, CRH, E; Georgiana Fodor, voice recital, CFCH, E.

Jan. 20. New York Philharmonic-Symphony, CH, A; Mischa Elman, violinist, CH, E; Erna Berger, soprano, TH, A; New Friends of Music, TH, 5:30 p.m.; Selma Schechtman, pianist, TH, E; Carmen Alcaro, pianist, CRH, A; Barker Vartanyan, baritone, CRH, E; Composers Concert, CFCH, 5:30 p.m.

Jan. 21. Byron Janis, pianist, CH, E; Joseph Schuster, cellist, TH, E.

Jan. 22. Philadelphia Orchestra, CH, E; Ralph Kirkpatrick, harpsichordist, TH, E.

Jan. 23. Giovanni Bagarotti, orchestral concert, CH, E; New York Madrigal Society Debut Award Concert, TH, 5:30 p.m.; Selma Mednikov, pianist, TH, E.

Jan. 24. New York Philharmonic-Symphony, CH, E; Isabel Mourao, pianist, TH, E.

Jan. 25. New York Philharmonic-Symphony, CH, A; Singing Boys of Norway, CH, E; Adele Marcus, pianist, TH, E.

Jan. 26. New York Philharmonic-Symphony, CH, E; Clifford Curzon, pianist, TH, A; Lowenguth Quartet, TH, E; All Arts Association, CRH, E; Fine Arts Ensemble, CFCH, E.

Jan. 27. New York Philharmonic-Symphony, CH, A; Robert Shaw Chorale, CH, E; Erna Berger, soprano, TH, A; New Friends of Music, TH, 5:30 p.m.; Nicola Moscona, bass-baritone, TH, E; Nellie Pearmine, soprano, CRH, E; New York Flute Club, CFCH, 5:30 p.m.

Jan. 28. Little Orchestra Society, TH, E.

Jan. 29. Nathan Milstein, violinist, CH, E; Uta Graf, soprano, TH, E; Thomas Belbas, tenor, CRH, E.

Jan. 30. Lily Pons, soprano, CH, E; Helen Kwalwasser, violinist, TH, E.

Jan. 31. New York Philharmonic-Symphony, CH, E; Helen Lightner, soprano, TH, E; Murray Taylor, pianist, CRH, E.

NEWS IN BRIEF

Franco Autori, Associate Conductor of the New York Philharmonic-Symphony, was called on to take over the concerts of Jan. 10, 11 and 13, when Guido Cantelli was ill and confined to his home under doctor's orders. Mr. Cantelli was expected to resume the baton from Jan. 17 to 27, the third and fourth weeks of his guest period with the orchestra.

• • •

Grace Hoffman, American soprano, who is in Italy this season under a Fulbright Award, recently sang the part of the Priestess in Aida at the Teatro Comunale in Florence. She will appear with the company later in the season in I Puritani and as Ludmilla in The Bartered Bride, the latter under Artur Rodzinski. Miss Hoffman will return to this country in February for a limited tour of the Midwest, before going back to Italy.

Artiss de Volt, harpist, was soloist with the Jacksonville, Fla., Symphony on Jan. 17, with Van Lier Lanning as conductor. She gives a recital at the University of West Virginia on March 16, and will appear in other concerts in Ohio. Miss de Volt is again forming a party for a music tour of Europe next summer, which will include Belgium, Holland, Germany, Switzerland, Italy, France and Austria, with a stay at the Salzburg Festival.

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Guest Conductor and Novelties on Coast

By Charlotte Hiller

SAN FRANCISCO.—Two recent San Francisco Symphony concerts were conducted by Massimo Freccia. One program contained a sparklingly delivered Oberon Overture, a warm and powerful reading of Brahms' Fourth Symphony, Respighi's The Pines of Rome, less familiar and ingratiating excerpts from Prokofieff's ballet Romeo and Juliet. The second program was changed to a conservative one listing the Bach Toccata and Fugue in C Major as orchestrated by Leo Weiner and Beethoven's "Eroica" Symphony. The latter did not lend itself as well to showing Mr. Freccia's special and personal talents as the "London" Symphony by Haydn and the Symphonic Metamorphoses by Hindemith, to which one had looked forward. Assisted by Mr. Freccia and the orchestra, the immensely gifted young local violinist Teresa Vannin played the Bloch Violin Concerto with astonishing maturity and ease.

Pierre Monteux, returned from guest-conducting in Boston, led the Symphony Orchestra the following week in a subtle performance of Vaughan Williams' Fantasia on a Theme by Thomas Tallis, after which Schumann's Third Symphony received a broadly conceived, if a bit heavy reading. Aldo Ciccolini, pianist, was soloist in the Tchaikovsky B flat minor Concerto and imbued it with such freshness and healthy virility of approach that one would like to hear him again soon, possibly in recital.

A later concert, again conducted by Monteux, presented Mozart's Symphony No. 41, Five Orchestral Pieces by Schoenberg, Two Nocturnes by Debussy and, with Yehudi Menuhin as soloist, the Brahms Violin Concerto. Schoenberg's early pieces were given an illuminating performance, while Debussy's Clouds and Festivals showed the conductor at the top of his form. Menuhin's playing of the concerto was energetic, authoritative and intensely musical, but there was, alternating with sweetness of tone, at times an unpleasant roughness.

Other Musical Highlights

One of the season's major achievements was the performance of Bach's Christmas Oratorio by the San Francisco Municipal Chorus under its conductor, Hans Leschke. The six cantatas for the Christmas season were admirably drawn together and cut by Mr. Leschke to fit a two-hour performance. Catherine Neiman, Marian Cornish, Carl Siegert and Robert Vinson had the vocal solo assignments, and Ludwig Altman was the organist. . . . The Loring Club, under the direction of Eugene Fulton, gave a holiday concert presenting two works of local composers, The Gift of December by Richard Gump, and The Mass of the Holy Nativity by Richard Purvis. The former, appealingly colorful, is on the more conventional side, while Mr. Purvis' Mass is a work of greater depth and constructed with more technical variety. . . . In the series of Spencer Barefoot's Celebrity Concerts, the San Francisco Boys' Chorus appeared under its director, Madi Bacon, with Theodore Beimess as pianist. In the few years of its existence Miss Bacon has built up the group to an impressive level, even though some more variety of expression is still to be wished for. Raymond Manton, tenor, with Richard Cumming at the piano, shared the program, again showing a voice of uncommon suppleness and beauty, but might profitably consider singing works in the original language. . . .

California Quartet Bows

The first concert of the new California String Quartet was a promising one. In a series of three programs, Felix Khuner, David Schneider, violins, Detlev Olshausen, viola, and Karl Hesse, cello, propose to present rarely played masterpieces. They presented the charming but not substantial String Quartet in D Minor by Cherubini, Schoenberg's Quartet No. 4, op. 37, and concluded with Max Reger's String Quartet in E Flat Major op. 109. The four performing artists are all members of the San Francisco Symphony. Mr. Khuner was second violinist of the Kolisch Quartet and as such was in close contact with Schoenberg's music and thinking. Thus the performance of the master's Quartet No. 4 brought out fully its emotional intensity, urgency and logic, making it an exciting though not at all times an appealing experience. The rarely heard Reger clearly stands between Brahms and Schoenberg, but has an engaging musical snicerity which shines through equally in motives of deep sentiment and of gaiety and wit. The three works were exceedingly well performed, though the four players will doubtless achieve an even greater balance of weight and tone.

KAYTON NESBITT, California-born tenor, well known on the Pacific Coast for appearances in opera, concert and oratorio, flew to Italy Jan. 3 to begin a series of appearances in opera on the Continent. He was to sing Alfredo in Traviata (a role in which he is shown in the picture) at the San Carlo Opera in Naples on Jan. 10, and later to appear as Pinkerton and as the Duke in Rigoletto. Last summer Mr. Nesbitt sang Pygmalion in Suppé's Beautiful Galatea and Tybalt in Gounod's Romeo et Juliette at the Central City Opera Festival. Now living in New York, he has appeared there in concert, radio and on television, and has just come under the management of Jack Adams. An American tour is being planned after his return from Europe next Spring.

Paula Crystal in Recitals

Paula Crystal, soprano, gave a recital for the Educational Alliance in the Straus Auditorium. Another recent engagement for Miss Crystal was a program for the Jewish Blind at the organization's auditorium on Broadway.

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Los Angeles Applauds Chamber Music, Ballet

By C. Sharpless Hickman

LOS ANGELES.—Los Angeles has had an interesting year-end opportunity to contrast the styles of several quartets and dance groups in recent weeks. The Paganini, Hollywood and Hungarian String Quartets have given concerts which in one way or another have emphasized the vitality and worth of these ensembles. Of them the Hungarians fared the poorest, being hastily summoned to fill in for the Music Guild program originally scheduled for the Paganini Quartet, which instead appeared two weeks later under the same auspices. Highlighting the program was an exquisite performance of Bartok's Second Quartet, marked particularly by the emphasis upon the work's lyric qualities, though its rhythmic idioms, especially in the second movement, were adroitly handled.

The Hollywood String Quartet (Felix Slatkin, Paul Shure, Paul Robyn and Eleanor Aller) eschewed the unusual works which have marked most of their programs here, but gave a stunning reading of Prokofieff's Second Quartet. Also heard was Mozart's "Hunt" Quartet and a warm, well-balanced performance of Brahms' Sextet, in which the group was joined by violist Alvin Dinkin and cellist Kurt Reher.

Krasa Trio Is Novelty

The Paganini Quartet's Music Guild program also featured the youthful and yearning Brahms Sextet, given a glowing performance marked by effective tonal subtlety and smoothness of playing. Of great interest was the one movement Trio by the late Hans Krasa, a young Czech who died in a concentration camp during the war. Sprightly-rhythmed, terse, evocative of tremendously promising musical genius, it was a welcome piece indeed, and served nicely to balance the delightful Spitzweg Serenade, a product of Ernst Toch's earlier years, with its fascinatingly-listenable Mozartean flavor, stated in Toch's warm, somewhat watered-down atonalism. Henri Temianka and Charles Foidart were heard in both of these, with Gustave Rosseels the second violinist in the Toch and Gustave Frezin the cellist in the Krasa Trio. Sanford Schonbach, viola, and William van den Burgh, cellist, supplemented the quartet in the Brahms Sextet. In all these works, and in the Mozart D Major Quartet (K. 575) the Paganini Quartet's playing was marked by a lissome lyric line, glowingly-blended tones, and great expressiveness.

Ballet in the Agenda

The contrasting ballet troupes were the Ballet Theatre, the Ballet Russe de Monte Carlo and the Sadler's Wells Theatre Ballet. Of these, the Ballet Theatre had by far the most varied and fascinating repertoire. Local audiences revelled in—even if they did not artistically digest—the Cocteau-Babilee ballets, Le Jeune Homme et la Morte, Til Eulenspiegel, and L'Amour et son Amour, and Taras' Design with Strings, Ross' Caprichos, Maracci's Circo de España and Dauberval's La Fille mal Gardée. These and the more conventional works on the programs—all excellently danced in solo parts, but sometimes lacking the discipline once present in all Ballet Theatre performances—made style a somewhat uneven thing. This is, however, a factor which one must accept when a company turns over a part of its programming to guest artists.

The Ballet Russe de Monte Carlo had little of interest in its repertoire, insofar as newness was concerned, and considerably less when it come to consistently fine dancing—with the exception of Oleg Tupine, and Yvette Chauviré, whose work was almost always a real pleasure to watch, especially the incredibly fluid use of her arms.

Sadler's Wells Group Bows

When it come to homogeneity of style, to the old-time Ballet Theatre flair, to youthful verve and eye-catching scenery on almost all occasions, the Sadler's Wells Theatre Ballet won out. Where the Sadler's Wells Ballet which toured last year was a handsomely gold-fitted Rolls Royce—a vehicle for stately show occasions, the present outfit is more like a zestful Jaguar sports car. Deftness was a hallmark of its presentations, spotlighted by Pineapple Poll (that British parallel of Gaité Parisienne), Ashton's Capriol Suite and Les Rendezvous were on the pallidly stylized side, countering the psychological involutions of Harlequin in April. But the full-length Coppelia and the fresh touches to the Nutcracker Suite were welcome innovations in familiar fare. Likewise entrancing was Dame Ninette de Valois' The Prospect Before Us, though her The Haunted Ballroom seemed ineffectual. This is a troupe which can find a warm welcome here several times before its vitality, even in this same repertoire, pails.

Novaes with Philharmonic

Alfred Wallenstein introduced the new year with a Philharmonic Orchestra concert featuring a rarely and rightly Chopinesque reading of the F Minor Second Piano Concerto by Guiomar Novaes. It had balanced strength and emotionalism, not a trace of listlessness, and perfect cooperation between conductor and soloist. Wallenstein demonstrated the richly solid tones of this season's enlarged string section by opening with the Mistowski transcription of Vivaldi's G Minor Concerto Grosso, with the orchestra's first players—David Frisina, Harold Dicterow, violins, Sanford Schonbach, viola, William van den Burgh, cello—displaying their excellence in the solo passages. The concert closed with a performance of Sibelius' Second Symphony which seemed to outdo the fury of winter's recent storms.

Commemorate Tetrazzini Concert

SAN FRANCISCO.—The latest Christmas Eve celebration under auspices of the Down Town Association was broadcast nationally over 484 stations of the Liberty Broadcasting System and attended by 3,000. Emanating from Union Square, it commemorated the historic concert at Lotta's Fountain given by Luisa Tetrazzini in 1910, a custom revived seven years ago. Dorothy Warenskjold, soprano of opera, radio and TV, who comes from California, was the featured guest artist with an orchestra conducted by Dr. Wendell Otey.

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Beethoven Cycle Is Washington Feature

By James G. Deane

WASHINGTON.—A Beethoven concerto cycle has been the chief fare of National Symphony Orchestra patrons during the first weeks of the Washington orchestra's 21st season. A concerto was made the core of each week's subscription concert.

Ania Dorfmann performed with great assurance the first numbered of the piano series. In the second, William Kapell demonstrated a new sensitivity. The third concerto served to introduce Polish-born Maryan Filar, who proved himself a musician of discernment. Jorge Bolet produced singing tone in the G major, and the piano series was concluded by Rudolf Firkusny, substituting for the much lamented Artur Schnabel, who was to have made his first appearance with the orchestra.

Szymon Goldberg made his National Symphony debut in a reading of the Violin Concerto. The rarely heard Triple Concerto relied on the solo talents of Concertmaster Werner Lywen, Cellist John Martin, and Pianist Emerson Meyers, the latter a faculty member at Catholic University.

Conductor Howard Mitchell surrounded the concertos with a varied array of other works, including the orchestra's first performance of the Roussel Fourth Symphony, Copland's Appalachian Spring, Strauss' Macbeth and Till Eulenspiegel, the Berlioz Romeo and Juliet excerpts, and others by Stravinsky, Debussy, Ravel, Sibelius, Delius, Moussorgsky, Bach, Mozart, Brahms, Handel and Boyce. John Powell's Virginia Symphony was paired with the Emperor Concerto in the final program of the cycle.

The orchestra also has given an all-Gershwin concert with Oscar Levant, and a number of extra programs, as well as starting a new series at the University of Maryland and continuing its annual series in Baltimore.

The Boston Symphony devoted the first of its series to the memory of Serge Koussevitzky. Conductor Munch programmed the Mozart Masonic Funeral Music (K. 477), the Honegger Fifth and Tchaikovsky Sixth symphonies. Following the Mozart the audience stood in respectful silence. Replacing Dr. Koussevitzky himself for the second program, Pierre Monteux led a striking presentation of Stravinsky's Le Sacre du Printemps, as well as the Beethoven Pastoral and Bach-Respighi C minor passacaglia and fugue. He won a standing ovation.

Ormandy opened the Philadelphians' Capital season with the Strauss Heldenleben and Beethoven's Fifth and Coriolanus Overture. The Strauss was as lush as imaginable. The second concert offered a novelty—the first hearing here of William Schuman's Sixth Symphony, with the composer among the hearers. It proved an absorbing score. Alexander Brailowsky did rather routine honors in the Chopin first and Liszt second concertos, and the Handel-Ormandy D major Concerto served as the prelude. The orchestra showed itself in top form.

Greek Benefit

A benefit for the children of Greece brought the New York Philharmonic to town. Gina Bachauer played the Rachmaninoff Third Concerto with zest. President and Mrs. Truman were part of the capacity audience that heard Mitropoulos lead D'Indy's Wallenstein—something of a bore—and the Franck-Pierné Prelude, Chorale and Fugue.

The Hurok-NCAC Fledermaus also made a one-day stand, with Irra Petina singing an effective Rosalinda in the evening and a former Washingtonian, Jean Gibbons, displaying promising talent in the same role at the matinee. Adelaide Bishop, as a charming Adele, seemingly stole the chief plaudits of both audiences. This Fledermaus was due to be followed, after several weeks, by the Metropolitan Opera's for a two-week stay.

A new Patrick Hayes piano series in Lisner Auditorium, at George Washington University, was inaugurated by Rudolf Serkin with a taxing all-Beethoven program, embracing the Waldstein, Les Adieux and Hammerklavier Sonatas. The pianist won acclamations. Solomon, making a local recital debut, followed in the same hall with impressive readings of Brahms' F minor Sonata, Mozart's K. 576, and some Bach, Ravel and Debussy. He, too, won bravos.

Chamber Offerings

Chamber music has been unusually plentiful, with a lengthy schedule by the Budapest quartet and other groups at the Library of Congress and frequent programs at American, Catholic and Georgetown Universities.

At the library, the Budapest four have performed two all-Beethoven programs as well as quartets of Mozart, Haydn, Brahms, Bartok, Barber and Milhaud. With Milton Katims, viola, they gave the Brahms Quintet, op. 111, and Mozart G minor. With Mieczyslaw Horszowski they presented three piano quintets—Brahms' op. 34, Dvorak's op. 81 and Mozart's K. 542. And with Carlton Cooley, viola, and Benar Heifetz, cello, the group offered sextets by Brahms and Dvorak. For the annual founder's day of the Whittall Foundation, Artur Balsam joined in the Brahms piano quartet and the Schumann and Shostakovich quintets.

Coolidge Works Heard

A special program of compositions by Elizabeth Sprague Coolidge marked the noted chamber music patron's birthday. Participants included Albert Sprague Coolidge, oboe; Nell Tangeman, soprano, and Gregory Tucker, piano, with the Kroll Quartet. The works performed were the Quartet in E minor, Sonata for oboe and piano, and song cycle for voice and quartet.

In a debut here, the Italian Quartet played a library concert including the Verdi and Debussy quartets, Tartini's Sonata for four in G major and Schubert's Quartet movement in C minor. The group played with superb skill, and was greeted enthusiastically.

Recent concerts of the National Gallery Orchestra, under Richard Bales, have featured these works: Mozart's Piano Concerto No. 16 (K. 451), with Jeannette Haien as soloist; the same composer's Exsultate jubilate K. 165, sung by Barbara Troxell, and Violin Concerto K. 219, with George Steiner, soloist; Rogers' Soliloquy for Flute and Strings, with James Arcaro, flute; Fauré's Ballade, played by Ann Joseph, pianist, and a novelty, William Spencer Huffman's First Symphony. Among gallery recitalists, Pianist George Copeland was outstanding with a program of Debussy, Mozart, Chopin and other items.

Florence Mercur's Tour Marks 10th Anniversary

Florence Mercur, who has completed ten years as a concert pianist since her debut in Carnegie Recital Hall, Jan. 12, 1941, subsequently has made a formal Town Hall debut and seven coast-to-coast concert tours of the United States, traveling more than 60,000 miles by car, bus, train and plane. During her fifth tour, Miss Mercur went to Mexico City to play under the auspices of Instituto Mexicano-Norteamericano de Relaciones Culturales, and was guest of the American Embassy. She has appeared for over 250 colleges, and last season took part in the two-day music festival at Northeastern State College of Tahlequah, Okla., where she gave a demonstration recital, held a piano clinic and closed the festival with an evening recital. Miss Mercur's performance of the Liszt Fantasia as guest soloist with the Pueblo (Colo.) Civic Symphony was taped and broadcast to several western states.

Besides her concert activities, Miss Mercur has appeared as a dramatic actress in several productions of Harold E. Lawrence, among them A Slight Case of Murder, which attracted 6,000 theatregoers at the Cedar Grove (N. J.) Theatre in 1948-49. She also has written incidental music for the dramatic, TV and motion picture plays of her husband, Paul Mercur.

Florence Mercur studied at Bryn Mawr College, and later entered Combs Conservatory of Music in Philadelphia and graduated as a teacher from New York College of Music. She studied for the concert stage with Miguel Castellanos and coached with Artur Schnabel and Max Friedman.

ANNIVERSARY CELEBRATION . . . Florence Mercur and her husband, Paul Mercur, cut the cake at a celebration of her tenth anniversary as concert pianist.

SOME U. S. OPERA COMPANIES

CALIFORNIA

San Francisco: San Francisco Opera Company. Director, Gaetano Merola, War Memorial Opera House. Autumn San Francisco opera season, also visits to Sacramento, Fresno, and Los Angeles in 1951.

COLORADO

Central City: Central City Opera House Ass'n., Bus. Mgr., Donald V. Stophlet, 1502 Cleveland Place, Denver. 4 week summer season in Central City Opera House.

CONNECTICUT

Hartford: Connecticut Opera Assn. Director, Frank Pandolfi, 926 Main Street.

DISTRICT OF COLUMBIA

Washington: Washington Opera Guild, Inc. Local artists only. Director, Dorothy Remington, 1719—19th Street, N.W.

FLORIDA

Miami: Opera Guild of Greater Miami. Director, Arturo di Filippi, 625 S. W. 29th Road. Manon (by Massenet) Jan. 12-14, and Ft. Lauderdale, Jan. 17; Fledermaus (Strauss) Feb. 23-25, 1952.

LOUISIANA

New Orleans: New Orleans Opera House Association. General director, Walter Herbert, 220 Camp St.

MAINE

Kennebunkport: Arundel Opera Theatre. Directors, Wesley Boynton, Morse Halthwaite. Box 542. Season, July and August.

MARYLAND

Baltimore: Hilltop Opera Co. Director, Hugo Weisgall, Sheraton-Belvedere Hotel. Short tours.

MASSACHUSETTS

Boston: New England Opera Theatre. Director, Boris Goldovsky, 160 Boylston St. Gives Boston season, all works sung in English.

Worcester: Worcester County Light Opera. Director, Harry Levenson, 4 Walnut Street.

MICHIGAN

Flint: Flint Civic Opera. Director, Fred L. McKitrick, Mgr. and Producing Director, 2226 Nolen Drive. Has given "Opera in our own language" since 1932. 1951 was 20th Anniversary of annual full-scale opera.

MISSOURI

St. Louis: St. Louis Municipal Opera. Summer operetta series, Municipal Theatre.

NEW JERSEY

Paterson: Rosinger Opera and Operetta Guild. Director, Alfred Rosinger, 167 Sheridan Avenue, Paterson 2.

NEW YORK

New York: Metropolitan Opera Association. Gen. Mgr., Rudolf Bing, Metropolitan Opera House, New York season, Nov. 13-April 12. Spring tour.

New York: New York City Opera Co. Chairman, Newbold Morris, 130 W. 56th St. Fall and spring seasons in New York. Appearances Philadelphia, Detroit, East Lansing, Chicago, Milwaukee, Bloomington, Ind.

Brooklyn: Popular Price Grand Opera, Inc. Director, Alfredo Salmaggi, Brooklyn Academy of Music, 30 Lafayette Ave.

Chautauqua: Chautauqua Opera Co. Director, Alfredo Valenti, Chautauqua, N. Y.

New York: Community Civic Opera Co. Director, Anthony Cantarella; Bus. Mgr., Josephine Fria. Steinway Hall, 113 West 57 St., Room 516. Opera season, Oct. 21 to Mar. 25, 1952, at the Educational Alliance, 197 East Broadway. Will visit Bound Brook, Plainfield, New Brunswick, Westfield and Elizabeth, N. J., and Bridgeport, Conn.

New York: London Opera Co., Director, Vera Crenny, 150 W. 46th Street. Transcontinental tour 1951-52.

New York: National Opera Company. Director, Giorgio D'Andria, 1605 Carnegie Hall. Tours.

New York: Charles L. Wagner Opera Co.

New York: San Carlo Grand Opera Co.

OHIO

Cincinnati: Cincinnati Summer Opera Assn. Director, Robert L. Sidell, Times Star Tower.

OKLAHOMA

Tulsa: Tulsa Opera, Inc. Director, Ralph Sassano, 1610 South Boulder. Light operas.

PENNSYLVANIA

Philadelphia: Philadelphia Civic Grand Opera Co., Pres. Dr. Chevalier L. Jackson, General Manager, Anthony Terracciano. Conductor and Mus. Dir., Giuseppe Bamboschek.

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MUSICAL JOTTINGS

William Primrose, violist, was made a Commander of the British Empire in the New Year's Honors List of **King George VI.** He has been re-engaged for the next Edinburgh Festival and will be a member of the new Festival Piano Quartet, including also **Joseph Szigeti,** violinist; **Clifford Curzon,** pianist, and **Pierre Fournier,** cellist. . . . The gowns which **Nicole Henriot** will wear on her American tour include two models named **Angelique** and **George Sand,** designed for her by **Jacques Fath.** . . .

When the **Hall Johnson** Choir sang in Vienna recently in a tour sponsored by the State Department's Information and Education Program, the members called on the U. S. High Commissioner for Austria, **Walter J. Donnelly,** at the American Legation and gave an impromptu preview of their program. . . . A cocktail party at the private art gallery of **Prince** and **Princess Artchil Gourielli,** in N. Y., launching a $250,000 campaign for funds for the Hospitalized Veterans Music Service, was attended by **Lily Pons, Vladimir Horowitz, Ezio Pinza, Fritz Reiner, Jeanette MacDonald, Carl Friedberg, Zino Francescatti,** and **Samuel Dushkin,** among others of note. . . . **Norman Carol,** young Philadelphia violinist, now with the Sixth U. S. Army Band in San Francisco, was given a citation by the American Legion of that city for "exceptional and meritorious service," in playing for disabled veterans. . . .

Marking the American premiere of **Frank Martin's** oratorio Golgotha by the Dessoff Choirs under **Paul Boepple,** Jan. 18, under honorary sponsorship of the Consul-General of Switzerland, **Dr. Fred Gygax,** and the Swiss Music Library, an exhibit of modern religious prints from private collectors and the Modern Museum of Art was opened in Carnegie Hall Art Gallery on Dec. 27. . . .

Martha Graham is reported considering a plan to present a series of solo performances of The Triumph of Joan, by **Norman Dello Joio,** in New York this spring with orchestra, also to give a short repertory season with her company in May. . . . **Herbert Graf** is to stage **Berg's** Wozzeck at La Scala in June. . . . **Frederick Gardiner,** tenor, won the 1951 contest of the Stephen Foster Concert Artists. . . . The possibility of bringing La Scala Opera from Milan to present six works at Jones Beach, N. Y., next June was recently discussed by **Michael Todd** and **Luigi Oldani,** who came here from Italy with models of a new amphitheatre and auditorium for Zach's Bay at the beach resort. . . . **Irmgard Seefried,** soprano of the Vienna Opera, who recently returned to Europe after her first successful tour here, was reported to have discussed with **Rudolf Bing** the subject of an engagement at the "Met" later. . . .

Mrs. Elizabeth Sprague Coolidge wrote a tribute to **Pablo Casals** on his 75th birthday, in which she said that to have shared his "humor, compassion, understanding and peerless artistry" was "an ennobling experiment in friendship." . . . The Kansas City Philharmonic Orchestra sent out to France by shortwave a tribute to the City of Strasbourg. . . . **Franca (Francesca) Duval,** American soprano, scored a hit at La Scala on Dec. 26 in **Cimarosa's** Il Credulo, and later this season will appear there in the chief feminine role of **Juan Jose Castro's** Prosperina y el Estanjero. . . .

David Tudor gave a recital of experimental piano music at the Cherry Lane Theatre, including works by **Pierre Boulez, Christian Wolff, Morton Feldman** and **John Cage.** . . .

Lt. j. g. **Kenneth A. Welch,** director of musical organizations at Boston University, has been called to active service with the U. S. Naval Reserve and will report at Pensacola in mid-January. . . .

Gladys Spector, soprano, of New York, won the $1,500 award of the **Blanche Thebom** Scholarship Foundation: she sang the role of Ariadne in the **Strauss** opera at the Berkshire Festival last summer. . . . The first symposium on contemporary American music in the Southwest will be held at the University of Texas in March. . . . The Hartt Opera Guild, of Hartford, Conn., is marking its 10th anniversary, and will give Marriage of Figaro on Feb. 6 and 9, and a double bill of **Stravinsky's** Mavra and **Suppe's** Beautiful Galathea in May at the Burns School Auditorium there. . . .

The European premiere of **Louis Gruenberg's** opera, The Emperor Jones, was successfully presented at the Rome Opera on Dec. 18 in an Italian version made by **Tullio Serafin,** who conducted, and with the title role sung by **Nicola Rossi-Lemeni.** . . . The **Carl Flesch** medal was won by **Igor Ozim,** 20-year-old Yugoslav violinist, in the annual competition at the London Guildhall School. . . . The 20th anniversary of the York (Penna.) Symphony Orchestra was celebrated on Dec. 4 in a concert under **George Hurst.** . . . **Eugene List** and **Carroll Glenn** appeared as soloists in **Paul Nordoff's** Double Concerto with the Indianapolis Symphony, under **Fabien Sevitzky,** on Jan. 5. . . .

The Swanee Singers of Salt Lake City (organized in 1914), with 60 male members, conducted by **Earl Donelson,** son of the founder, recently toured to Victoria, B. C., Idaho, Oregon, and Seattle. . . . Among the holiday gatherings in the world of music were the following: The American Musicological Society, the Music Library Association and the Society for Music in the Liberal Arts College met at the Eastman School of Music, Rochester, N. Y., Dec. 27 to 29; the College Music Association foregathered at Sarah Lawrence College, Bronxville, N. Y., on Dec. 27, with a panel discussion by composers featured. . . . **Jacob Lateiner,** pianist, and **Marian Harasha** were recently married in New York. . . .

The first International Music Congress will be held in Vienna, May 17 through 31. . . . Singing operatic arias is the penchant of **Manuel Rebollo,** father of **Victoria Rebollo,** young American coloratura soprano, a hobby which he frequently exhibits as chief steward of the vessel American Traveler. . . . **Governor Thomas E. Dewey** sent a message of congratulations, among other notables, on the recent 5,000th concert given by the N. Y. Philharmonic-Symphony. . . .

Among eight foreign artists named by the Institute of International Education to spend three months in the U. S., in an exchange of ideas with musicians of this country, are **Roberto Caamano,** of Argentina, and **Jehoshua Lakner,** of Israel, both composers. . . .

. . . **Moira Shearer** has left the lead role in the film Hans Christian Andersen, and her place is being taken by **Renee Jeanmaire.** . . .

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NEW PUBLICATIONS IN REVIEW

Fauré and His Work

Gabriel Fauré, Ses mélodies, Son esthétique, by Vladimir Jankélévitch (Librairie Plon, Paris, 348 pp.). This is a new edition of the well-known biography of the French master (in French). The first part contains four chapters devoted to a thorough analysis of his *oeuvre*, giving — besides biographical details and many personal recollections of the author—an esthetic evaluation of his works, discussing in detail the changes in his stylistic approach and its results. The second part, according to the preface of the author, has been newly added to the book and owes much to a friend of the late composer, Marguérite Hasselmans, who observed the master at close range, and was privileged also to be the confidante of his creative endeavor. This second part offers a psychological explanation of the Apollonic tranquillity which pervades much of Fauré's work. The volume is studded with musical examples of his compositions, which prove a valuable help in the analysis of them and afford an interesting insight into his working methods. For anyone who wants thoroughly to study the composer's inheritance, Mr. Jankélévitch's book should be a useful aid in the understanding of its most intimate meaning.

H. W. L.

Forgotten Musicians, by Paul Nettl (Philosophical Library, N. Y., $4.75) includes "the first presentation in English of the biographical writings of five musicians who exercised considerable influence on the history of music." Those whose lives are recalled are Neefe and Schenk, both among Beethoven's teachers; Franz Benda, composer and violin virtuoso; Quantz, flutist and teacher of Frederick the Great; and Dittersdorf. Their life stories, to tell the truth, while informative, are rather dull. There are also chapters on Schmelzer, Biber, Suesskind von Trimberg (only Jewish Minnesing r), Scheller ("Paganini of the 18th century"), Franz Abt, Stamitz, Michael Kelly (Irish singer and friend of Mozart), Tomaschek and Vorisek (Czech predecessor of Schubert); certain musical Monarchs; Luython, Hassler, and others. While Prof. Nettl takes occasion to insert some extraneous matters about Hitler and others, the work is mostly "straight" musical history—less familiar points in its course but opening source material to the student and others. There are exhaustive notes at the end, as well as a bibliography.

NEW MUSIC

For String Quartet: Second Quartet, by Sir Arthur Bliss. This work, dedicated to the Griller Quartet and given its premiere by them at the Edinburgh Festival and in this country, is one of the recent distinguished examples of modern scores for this medium. It comprises four movements, written with the structural skill and the coloristic appeal of the modern English composer. Opening with an Allegro con spirito of somewhat tense character, it develops episodes of melodic beauty and ends on a calm, subdued note. The second section is a veiled and mysterious Sostenuto played with muted instruments. The third movement is marked Vico e con brio, of a lyrical and at times percussive contrapuntal pattern. The fourth is a fitting cumulation, having a large and impressive design and considerable eloquence. The harmonic style is mildly acerbic. The playing time is 30 minutes. Novello & Co., Ltd., London.

Violin and Piano: Chaconne, by David Diamond. The American composer treats the old-time form with considerable originality and resource, the score consisting of an introduction, 22 variations, and a coda. The variations are brief and free in design, really forming a continuous fabric. The harmonic style is also free, the whole providing good technical opportunities, as Mr. Diamond understands the violin's requirements. Solo part, 10 pages. Southern Music Publishing Co., Inc., N. Y. $1.75 in the U. S.

For Piano: A Quiet Afternoon, by Ned Rorem. An engaging suite of descriptive pieces by the young American composer, written to interest youthful listeners and older ones as well. The style is simple in some cases, in others more complicated. A flowing type of free modern counterpoint is employed. The sections are titled A Quiet Afternoon, A New Game, The Little Boy Lost, The Little Boy Found, Lonesome Waltz, The Tiny Tin Dancers, Near the Strange Garden, A Trick, and Evening Rainbow. There is much charm and imagination in the series—betokening a strong talent. 12 pages. Peer International Corp., Southern Music Publishing Co., Inc., N. Y. $1 in U. S.

Fledermaus Concert Paraphrase by Leopold Godowsky. A re-issue of a virtuosic work that appeared some years ago, but its revival is particularly timely in view of the present popularity of the Johann Strauss operetta. Brilliantly effective, but for advanced pianists only. Southern Music Publishing Co., Inc., N. Y. $1.75 in U. S.

For Organ: Cantabile, by César Franck, edited by Walter Emery. Originally published in 1878 as the second of Three Pieces, the work has been subjected to a revision of registration more suitable to modern organs. In this case, a three-manual one with enclosed choir, but the minimum of mechanical aids, is prescribed by the arranger. The work is a slow and tranquil one, with the rich color characteristic of this composer, and a strongly knit structure. 5 pages. Novello & Co., Ltd., London.

Mixed Chorus and Piano: Venus' Praise, by Bruce Montgomery. A recent work by one of the younger British composers, who has attracted attention with his works at festivals. The setting, occupying 47 pages in the vocal score with piano reduction (the original version is written with string orchestra), is based on six exquisite lyrics by Thomas Carew, Thomas Middleton, George Peele, Robert Herrick, Samuel Daniel, Francis Andrewes, and one anonymous 17th-century poem, the one beginning "Weep you no more, sad fountains," all in praise of various ladies and their charms, and the delights of love. It is a highly accomplished setting, in complex enharmonic style; the general effect is of richness and a sort of Elizabethan sensuosity. An interesting novelty for advanced choral groups. Novello & Co., Ltd., London, 5 s.

How Many, and The Long Farewell, by Ernst Bacon. These are settings of traditional words, the first a "numbers" song which begins, "Darlin', you can't love one," and goes as far as ten, with genuinely laughable lyrics in the homespun manner. It has a lively and attractive tune, with some humming effects. An especial little gem is found in the second number; this, The Long Farewell, also has a tenor solo against humming chorus (later tenor and bass), voicing sentiments of a pioneer who is parting from wife and children. But the tune itself is rather cheery, and uses a swinging rhythm and a scale which skips the intervals of the fourth and seventh. There are some charming bits of cadential embroidery in the women's voices. Edward B. Marks Music Corp. 25c and 20c, respectively.

For Voice and Piano: The Penguin Song Book, by Leslie Woodgate. A collection of 114 songs (single vocal line only) from British, American and various other national sources, selected by a musician who is well known in England, where he is chorus master of the BBC. He also arranged the piano accompaniments. It includes many familiar folksongs, spirituals and rounds, also some specimens which are fairly rare. This is a most delightful collection, exquisitely printed, in a format to fit in the pocket, and most moderate in cost. Penguin Books, Inc., Baltimore, Md. $1.

For Mixed Chorus: Polka from The Bartered Bride by Smetana, arr. by David Foltz. The spirited dance from the Czech opera is introduced with staccato notes to be sung to the syllables "la" and "luh," but later English words are employed, including the couplet, "Hand in hand and eye to eye, With us spins the dancing sky." A well devised choral work, extremely effective. Remick Music Corp., N. Y.; 20c, choral parts only; 30c with piano.

Also published for chorus and orchestra.

DOWN PUBLISHERS ROW

New Projects: Carl Fischer, Inc., has announced the purchase of the Fillmore Music Company and catalogue, of Cincinnati. This development will add the Fillmore Band Publications to the catalogue of Carl Fischer Band Works. The Cincinnati firm, founded in 1874 by the brothers James H. and Frank Fillmore, was expanded by the former's son, Henry, who added to the original catalogue of church hymns a wide collection of band music. The Bennett Band Book, published by Fillmore, is one of the most widely used of its kind. . . .

Gian-Carlo Menotti's opera, Amahl and the Night Visitors, premiered by NBC-TV on Christmas Eve, will be recorded by RCA Victor, with the original cast and Mr. Menotti supervising the recording. G. Schirmer and Sons has announced that it will publish the score shortly. . . .

Carl Bricken conducted his Daniel Boone: Legend for Orchestra, on Jan. 9 and 10 with the Louisville Orchestra, the third work commissioned by that organization to be presented this season. . . .

At his appearance as soloist with the Rochester Philharmonic on November 21 in the Beethoven Concerto No. 4, Rudolf Firkusny also presented the first performance anywhere of Howard Hanson's new Fantasia on a Theme of Youth for piano and strings.

Details of the National Federation of Music Clubs' annual Young Composers' Contest, published in a recent issue, incorrectly stated that the age limits were from 16 to 30 years. Instead, the contestant must not have passed his 26th birthday on March 15, except in the case of veterans, who may add to this the time spent in uniform, provided that service is documented. . . .

NEW RECORDS IN REVIEW

Cetra-Soria: A real novelty in the Cetra-Soria series of recorded opera is Alessandro Scarlatti's Il Trionfo dell' Onore, a comic opera composed in 1718, at which time opera was very young indeed. Scholars have pointed out the historic importance of Il Trionfo; it seems to have been a milestone. One could scarcely call it a repertory item, nor could it be one. At the same time, it would be interesting to hear a few performances, if only in concert version, because the music is often of such beauty. Is the Little Orchestra Society listening? In the present recording, Amedeo Berdini, Amalia Pini, Mario Borriello, Rosanna Serbini, Afro Poli, Ornella Rivera and others are heard, with the orchestra of Radio Italiana directed by Carlo Maria Giulini (two disks). Not much precedence is in existence for evaluating the performance here, but one guesses that it is a good one, and so is the recording.

Concert Hall: A spate of Tchaikovsky disks includes the Suites Nos. 1 and 2, each on a single record conducted by Walter Goehr and the Winterthur Symphony, and the Second and Third Piano Concertos, both played by Mewton-Wood with the assistance of the same orchestra and conductor. Tchaikovsky's Concert Fantasy (op. 75) is coupled with the one-movement Third Piano Concerto. None of these works is familiar and all deserve investigation. The Suites are a pleasant relief from the symphonies: they are melodious and well worked out. The Piano Concerto No. 2 is a long, quite attractive work. No. 3 is a different affair; it sounds like a sketch, though it contains some very interesting material. Mewton-Wood, a pianist with considerable drive, is quite impressive as the soloist. Another concerto is Mendelssohn's G minor, expertly played by Frank Pelleg and the Winterthur under Goehr. Pelleg also plays, on this disk, Mendelssohn's Variations Sérieuses.

Victor: A series of new releases in the Heritage Series has just been issued. There are seven in all—Aida of Yesterday, Caruso in Opera and Song, Famous Duets, Great Pianists of the Past Play Chopin, John McCormack in Opera and Song, Rosa Ponselle in Opera and Song, and Stars of the Golden Age. It is hard to select anything outstanding here; every disk contains one or two examples of sheer vocalism that could nowhere be duplicated today. Caruso, whether in opera or song, is unparalleled. The Aida disk contains Rethberg's superb Ritorna Vincitor and the Caruso-Homer Gia i sacerdoti, not to mention Ponselle's O Patria Mia. In the Famous Duets disk, one must mention the Farrar-Caruso Butterfly duet (where on her entry she sings "He had a highball!") or the Bori-McCormack Parigi, O Cara. Also present here are Galli-Curci-Schipa and Martinelli-Journet. On the McCormack disk is his disastrous attempt at a Tristan aria and his delightful singing of lighter material. Rosa Ponselle is heard in arias from La Vestale and Otello, songs by Schubert and Bishop. The Stars of the Golden Age disk contains, among other things, Galli-Curci's marvellous Sempre Libera, Bori's Un Bel Di, Destinn's Suicidio! and Melba's Voi che sapete. Among the pianists playing Chopin, De Pachmann, as well as Paderewski, Cortot and Rosenthal are represented with small works, while Levitzki plays the C sharp minor Scherzo (magnificently) and Lhevinne is heard in the A flat Polonaise.

Miscellaneous: The farewell recital that Lotte Lehmann gave on Feb. 16, 1951, has been recorded on two disks by Pembroke. Mme. Lehmann, who had made acetate disks of her concert was prevailed upon to release them, and the entire evening is included, even the intermission speech she made. This, of course, will be an indispensable item for Lehmann collectors, and a moving souvenir of the departure of a great artist. . . . Polymusic has issued a disk of four Vivaldi Violin Concertos, never before available, played competently by Elliot Magaziner with the Orchestra Symphonique de Paris under Charles Bruck. . . . Britten's Ceremony of Carols, Te Deum and Hymn to Saint Cecilia are sung by the Washington Cathedral Choir directed by Paul Callaway, on a WCFM disk. The latter two works are new to the catalogues and are examples of Britten's alert rhythmic style. Good performances. . . . For the modernists, there is a Circle disk of music by Henry Cowell, played by the composer. Included in the folder is a small disk wherein Mr. Cowell explains his theories; and, to the uninitiated, some of the exotic sounds he produces will need explaining.

CHOIR CORNER

(*Continued from page 19*)

for Junior Choir (unison or 2-part, with organ accompaniment), for members of the Guild Student Groups. The Canyon Press of New York, Inc., is offering a cash prize of $25 for the winning composition. This and other manuscripts may be published, merit warranting. For details, contact Mr. Robert Crandell, chairman, at National Headquarters or at 350 Clinton Ave., Brooklyn 5, N. Y. . . . The Branscombe Choral, with Gena Branscombe conducting, gave its 18th Candlelight Service of Christmas Music, at Broadway Tabernacle Church, New York, Dec. 16.

MUSIC FOR THE CHURCH

For Mixed Chorus

PILGRIM PSALMS, by Ross Lee Finney. Carl Fischer, Inc., N. Y. City, $2.50. For mixed voices, with soprano, also tenor solos; organ (or piano) accomp. Composer employs quaint text of the Psalm Book which the Pilgrims brought to Plymouth in 1620, but considering the modern harmonic and melodic style, he says, "I would not pretend that the Puritan would approve of the treatment." There are 15 interesting settings, 13 of which are for various vocal combinations, including tenor solo, with 2 interludes for organ inspired by various Psalms. A sequence of 72 pages, sonorous and with austere simplicity. Complete text with hymn for audience, also published.

AMENS (by various composers), compiled by Lena Milman and Ellen Kett. H. W. Gray & Co., Inc., New York City, 30c. Includes 47 of these Amens, ranging from the simple to the complex. The composers include Cherubini, Handel, Stainer, Benedict, Wesley and others. Examples from old Italian composers, some from the Greek Liturgy, "Bell Amen" cadence by Tvarne, the Amen as sung at St. Mary Magdalene, Paddington, after High Celebration, and other rarities.

JAMES ALLEN DASH CHORAL ARRANGEMENTS (Series One). The Baltimore Music Company, Baltimore 1, Md., 10c each. Among the titles in this fine collection are: World, Farewell, by Johann Rosenmüller; Sanctus by Schubert; Dies Irae by Arensky; Angel Bands and Praise Ye the Lord, by Saint-Saens; Emitte Spiritum Tuum, by Schuetky; Cast thy Burden upon the Lord, by Mendelssohn; Hymn to the Trinity and Cherubim Song, by Tchaikovsky; O Lord, Speak Now with me and O Gladsome Light, by Sullivan; Gracious Lord, Hear our Plea, by Balakireff; The Lord is My Shepherd, by Koschat, and another setting of the same by Smart; O Bless the Lord by Ippolitov-Ivanov; Eternal God, by Bortnianesky, and Ave Maria, by Arcadelt. These are simple, effective arrangements, including some of the finest treasures of choral repertoire.

For Women's Voices

CANTATA, NAOMI and RUTH, by Mario Castelnuovo-Tedesco (op. 137). Mills Music Co., N. Y. City, $1. A small cantata for solo soprano and chorus of women's voices (SSA). Piano or organ accomp. Words from Book of Ruth, Chapter I; English and Italian text. A setting of 23 pages, telling story of Ruth, with climax in her famous plea "Entreat me not to leave thee." Naomi's words sung by soprano soloist. The writing is modern in its use of chromatic effects and contains many passages effective for feminine chorus.

O COME, LET US SING UNTO THE LORD, by Richard T. Gore. J. Fischer & Bro., N. Y. City, 20c. SSAA. A writing of joyous and not too difficult variety; text from Psalm 95. An extended work of some 10 pages, which has a striking climax, with closing Amen. Organ accompaniment, *ad lib.*

SING ALLELUIA, by Harriet Weaver. Theodore Presser Co., Bryn Mawr, Pa., 12c. Two-part chorus for women's voices. An anthem of jubilant sort, suitable for Easter service. 3 pages long, ending with words "Christ is ris'n today." There is an accompaniment.

THE FIRE CAME DOWN, by Robert Elmore. H. W. Gray Co., N. Y. City, 25c. Scriptural text from various sources. An allegro vigoroso of tuneful sort for SSA, with short alto solo. 16 pages long. Describes dramatically an episode in which the Children of Israel fell down and worshipped when "the glory of the Lord filled the house." Musical style, though elaborate, is not difficult. There is an accompaniment.

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Los Angeles Conservatory Opera

LOS ANGELES.—Major musical events by professional and artist students and members of the opera department of the Los Angeles Conservatory of Music and Arts take place this month, during the coming weeks, it was announced by Dr. Oscar Wagner, president and director of the school.

With Armand Tokatyan in the role of Rodolfo, the opera department, under the musical direction of Herbert Weiskopf and director Glynn Ross, will present La Boheme at the Mission Playhouse, in San Gabriel on Jan. 19, under the auspices of the San Gabriel Philharmonic Artists Association. Members of the cast include William Matcham, Fred Guthrie, Marcella Reale and Dolores Davis.

A presentation of Puccini's Madame Butterfly will be given by the opera department at the Wilshire Ebell Theater in Los Angeles on Feb. 9, preceded by one performance Jan. 29 in Santa Ana. Mr. Tokatyan, former leading tenor of the Metropolitan Opera, is now a member of the school's faculty.

Dr. Wagner also announced that the opera department auditioned opera students on Jan. 7 and 9 for roles in the school's spring schedule of opera presentations which include Rigoletto, The Marriage of Figaro, the Masked Ball and The Old Maid and The Thief.

James Morrison Singers Presented

James Morrison's voice artist students were featured in a stage and screen presentation at Carnegie Recital Hall on Dec. 13. The Studio Glee Club, directed by Mr. Morrison, made its first public appearance, and other ensembles were the Studio Sextette and the Studio Quartet. For the "on the screen" portion, Filmart Associates presented Mr. Morrison in On Wings of Song with Mary Catalfamo and Ramond Galley, assisted by student artists. The story was by Carol Haines, the photography by Rudolph Hindemith and recording by Brian Calhoun.

Soloists "on the stage" were Barbara Villalobos, Marlene Savage, Addie Woodard, Mary T. Carter, Robert Martucci, Elaine Wallace, Leatha Clark, Raymond Galley, Mary Catalfamo, George Michel, Bertha Savage, Alexander Hunter, Ruth Price Silva and James Boxwell.

N. Y. College Continues Series

The New York College of Music, Dr. Arved Kurtz, director, presented the second concert in a Great Masters Series at the college on Jan. 6. Artist-students, under the guidance of Dr. Warner M. Hawkins of the faculty, were heard in a Bach-Handel program including vocal and instrumental numbers in solo and ensemble form.

Class by Povla Frijsh at Juilliard

A special class in advanced coaching in vocal repertoire given by Povla Frijsh will be offered through the Extension Division of Juilliard School of Music for the second semester of the current academic year. The class, which begins Jan. 28, is primarily for young singers who wish to coach individually with this artist. Mme. Frijsh will meet with each student weekly, and, in addition, will hold a one and one-half hour class meeting every week.

Leschetizky Association Meets

Fall and winter activities of the Leschetizky Association of America have included the annual Paderewski Dinner, held at the home of Mrs. Charles Mayer. Edwin Hughes read letters of sympathy to be sent to relatives of the late Artur Schnabel and Arthur Shattuck by the Association. Edwine Behre presented messages from a number of members who could not attend, including a radiogram from Katharine Goodson. The Executive Committee announced that all had accepted Eleanor Spencer's proposal to appoint Miss Goodson "Honorary Chairman for Europe." A program of music followed, composers represented being Carol Robinson, Frank La Forge, Heinrich Gebhard, Ruth Bradley Jones, the late Sigismond Stojowski (whose Variations on a Cracovian Theme were played by Mme. Luisa Stojowska), Jane Mayer, and Ralph Leopold.

Sarah Peck More Singers Heard

Interesting engagements are being filled by young singers from the studios of Sarah Peck More. Betty Allen, chosen by Leonard Bernstein as soloist in his Jeremiah Symphony, received an ovation at its presentation in the final session of the Berkshire Music Festival. Her success with the audience in the great Tanglewood Shed was followed this winter by two excellent Messiah performances with the Oratorio Chorale in Hartford, Conn., and in Norwich, Conn. Millicent Tydings, also a promising newcomer, was heard recently in a fine recital program in New Haven, Conn.

SIDNEY SUKOENIG

Sukoenig Directs Chamber Concert

SYRACUSE, N. Y.—Sidney Sukoenig, pianist and faculty member of the College of Fine Arts of Syracuse University, gave a chamber music concert with his new University Wind Ensemble on Dec. 9 in Crouse Auditorium. On the program were Loeillet's Sonata in D minor for flute, oboe and piano; the Beethoven Quintet in E flat, op. 16, for piano, oboe, clarinet, horn and bassoon; Honegger's Rhapsody for two flutes, clarinet and piano; and Vladimir Dukelsky's Hymn, Waltz and Paso Doble for flute, oboe, clarinet, bassoon and piano. Members of the ensemble are John Oberbrunner, flute; Donald Martino, clarinet; Emerich Pecha, oboe; Dennis Murphy, bassoon; Susan Radcliffe, French horn; and Alan Tormey, second flute.

REINALD WERRENRATH

Werrenrath Artist Pupils Active

Because of heavy teaching schedule and the increasing requests for instruction, Reinald Werrenrath, celebrated baritone of concert, oratorio and opera, is now making his New York studios the center of his activities.

Among the singer's artist pupils is the Irish tenor, Thomas Donohue, who starred in the Blackfriars off-Broadway production, The Minstrel Boy, based on the life of Thomas Moore. Mr. Donohue's recent activities include recitals in New York City, Washington, D. C., Albany, N. Y., Providence, R. I., Scranton, Pa., Willimantic, Conn. He is currently director of the Choir of Holy Cross Church, Forty-second St. and Eighth Ave., New York.

William F. Gordon, bass-baritone, heard recently in recital at Carl Fischer's Hall has become staff announcer on Radio Station WQXR.

Another Irish tenor now in his second season with Dr. Werrenrath is Thomas Morrissey of Providence, R. I. Soloist in France during World War II, he is soloist in St. James' Church, Providence, and has been engaged for a recital at Providence College this February.

Jack Higgins, baritone, who has toured in lead roles with the Russian-American Opera Company, is soloist at the Metropolitan Duane Methodist Church, New York City. Other New York singing engagements this season include appearances at Town Hall and Madison Square Garden.

Andrian Beversluis, who was interned by the Swedes during World War II for six months, and who sang during that time in a Lutheran Church in Falun, near Stockholm, has been soloist in the Third Reformed Church, Paterson, N. J.

James J. Curtin, Jr., has been busy with recital engagements in New York, plus solo work at St. Joseph's Church in Roselle.

On the distaff side, Laura Tyler is soloist of Christ P. E. Church, Brooklyn. On New Year's Eve she gave a recital at the Seamen's Institute of New York City.

Ann Teeter, also a recitalist in the Metropolitan area, is currently singing at the Fort Monmouth, N. J., Catholic Chapel.

Richard Sharretts, bass-baritone, recently returned from concert engagements on the West Coast, will give a Town Hall recital on Jan. 23, programming the four Serious Songs of Brahms. His co-artist will be Esther Fernandez, pianist.

South Africa Grows In Musical Prestige

By J. Idelson

JOHANNESBURG.—South Africa, the land of riches in gold, diamonds and various minerals, for long lagged behind in culture and art. Music in particular was in a neglected condition until recent years. The reasons were the great distances from European centers (6,000 miles), and the small and scattered European population (just about two and a quarter million).

The advent and development of air travel have placed Europe within 24 hours, and the U.S.A. within a day and a half flying time, from South Africa. This greatly facilitated the visit of world music celebrities to this subcontinent.

During the last few years, the following artists have toured the country: pianists, Rubinstein, Solomon, Eileen Joyce, Arrau, Moiseiwitsch, Hambourg, Kenter and Michelangeli; violinists, Huberman, Szigeti, Elman, Heifetz, Ida Haendel, Menuhin; conductors, Sir Thomas Beecham, Sir Malcolm Sargent, Albert Coates, Désiré Defauw, (Eugene Goossens is expected shortly); singers, Elisabeth Schumann, Melchior, Wiedrich, Schlusnus, Martini, Gigli, Infantino, Tibbett, Richard Crooks, Patzak, Natzka, Gobbi, Erna Sack and Elisabeth Schwarzkopf.

Recently we had a season by an Italian Opera Company, which, however, only performed the popular box office "draws" such as Rigoletto, La Traviata, La Boheme, Madame Butterfly, Tosca, Il Trovatore and, of course, Cavalleria Rusticana and Pagliacci.

Johannesburg, the industrial and mining centre of South Africa, has within sixty years grown to be the largest city in Southern Africa (population 800,000, about half of whom are colored). It naturally follows that visits by overseas artists are focussed chiefly on this "Golden City," though also including Cape Town and other communities.

Local Orchestra Active

Johannesburg does not entirely depend on imported music. It possesses a considerable amount of local talent. The Municipal Symphony Orchestra, consisting of some fifty players, augmented to 70 or more as required, is directed by Fritz Schurman, first conductor, who came here after notable activities in Holland, and Gideon Fagan, second conductor, born in South Africa and trained in England.

The former conducts fortnightly symphony concerts at which a number of modern works were performed this season, including scores by Moeran, Reger, Strauss, Wagenaar, Sibelius, Prokofieff, Hindemith, Honegger, and by the South African composers Van Wyk and Chisholm. The second conductor gives a series of more popular concerts, at which local young soloists appera. There is also a splendid Amateur Symphony Society, under conductor Joseph Trauneck, which performs lighter symphonic works.

Chamber music is catered for by the monthly concerts of the Johannesburg Musical Society, and vocal music by the Philharmonic Choral Society (in English), and the Asaph Choir in the Afrikaans language. Occasionally the two choirs combine for large choral works.

PASSED AWAY

BERNARD R. LaBERGE, prominent impresario and concert manager, died in New York on Dec. 28 of a heart attack. His age was 60. President of Bernard R. LaBerge, Inc., Concert Management, Mr. LaBerge was born in Quebec, Canada, Oct. 11, 1891, and practiced law before entering the concert management field in 1921. He first opened a Bureau in Montreal and in 1926 moved to New York, where he established his concert management. He became an American citizen in 1940.

During his career as a manager, Mr. LaBerge brought to America many contemporary French composers, and was a pioneer in the field of chamber music and organ. Among the artists introduced to this country by Mr. LaBerge were the Pro Arte Quartet, the Music de Guides, Belgian Piano Quartet, Pro Musica Antiqua, the Pascal Quartet, Pasquier Trio, Paganini Quartet and the Hungarian Quartet. This season he imported the Quartetto Italiano, which attained a notable success on its first American tour. For many years he was the manager of Mischa Elman. Among noted organists who have toured under his direction are Marcel Dupré, Flor Peeters, Andre Marchal, Günther Ramin, Fernando Germani, and many of the leading American organ virtuosi. He was awarded the Cross of the Knight of the Order of the Crown of Belgium last year, in recognition of his thirty years of service to Belgian art and artists.

Surviving are his widow, the well known organist Claire Coci, and twin sons, Bernard Emile and Philip Raymond; also three sisters, Mrs. Marguerite Gagnon, Rev. Sister Lydia, Rev. Sister Marie-Phileas, and a brother Dominique LaBerge.

CECIL GRAY, 56, Scottish writer on music, died recently, according to London advices. He was born in 1895 at Edinburgh and lived for many years in London, studied at Hallybury College, for a time at Edinburgh University, and in music with Bantock at Birmingham. In 1919 he became associated with the late Philip Heseltine, who wrote and composed under the name of Philip Warlock, in editing The Sackbut, periodical devoted to music. Mr. Gray was music critic for The Nation and Anthenaeum from 1925 to 1930, a member of the London Daily Telegraph music staff, 1928 to 1932, and London music critic for The Manchester Guardian, 1931-2. His books included A Survey of Contemporary Music; Carlo Gesualdo; The History of Music (in the History of Civilization series); Sibelius; the volume on The Symphonies in the Musical Pilgrim series; Predicaments; The 48 Preludes and Fugues of Bach, and other works.

HERBERT DITTLER, 61, associate professor of music at Columbia University, passed away on Dec. 18 at his home in Old Lyme, Conn. Born in Atlanta, Ga., Mr. Dittler studied music in Paris and Berlin, and made his debut in the latter city as a violinist. He joined the faculty at Columbia in 1919 as a violin instructor, later conducting the University Orchestra. He also was former head of the violin departments at the Hill and Finch Schools and at Vassar, as well as conductor of the Princeton University Orchestra. His widow survives.

FELIX PETYREK, 59, composer and teacher, died in Vienna on Dec. 1. Born at Brnö, the son of a concert organist, he studied at Vienna University and Academy of Music. Petyrek was a professor at the Mozarteum in Salzburg, 1919 to 1921, at the Berlin Hochschule of Music until 1924, at the Athens Odeon in 1926, the Stuttgart College of Music after 1930, and at the Leipzig Conservatory after 1939, also teaching at the Vienna Academy of Music. He was the director of the International Seminar of Folksongs. The Austrian State Prize was awarded to him in 1950. He composed the operas, Der Garten des Paradieses (Linz, 1949) and Die Arme Mutter und der Tod, sung on several German stages, also orchestra, vocal and chamber music, including three string trios. His works were heard at the latest ISCM Festival in Frankfort last year.

ROBERT B. SMITH, 76, librettist and lyric writer, died at his home in New York on Nov. 6. With his late brother, Harry B. Smith, and independently, he wrote song texts for Weber and Fields, Lillian Russell, Julia Sanderson, and other stars, and librettos for the operettas of Victor Herbert. Among his own books were those for The Spring Maid, and with his brother for Sweethearts, The Debutante, Girl in the Spotlight, Angel Face, Gypsy Love, The Rose Maid, The Lilac Domino, and other works. He was a member of ASCAP. His widow and two sisters survive.

MORTON FRIED, 35, tenor, died in his home at Margate City, N. J., on Sept. 10. Mr. Fried before beginning his formal training in New York won a Major Bowes Scholarship. He studied with Theodor Heimann, Carl Joern, Karl Kritz, Thomas Martin, and Leo Rosenek. He spent four years in the U. S. Army in World War II, and after a successful concert tour in Germany, returned to the U. S. and was planning an operatic and television career in this country when he became ill. His untimely death following an operation ended a promising career. His father and his sister survive.

WERNER REINHART, 68, noted patron of music, died recently in Winterthur, Switzerland. He had sponsored many of the important artistic institutions of that country, and founded and patronized the Winterthur Orchestra.

EDWARD F. LAUBIN, 84, organist, died in Hartford, Conn., recently. He was born in that city, studied at the Leipsic Conservatory, and was for 37 years organist and choirmaster of Asylum Hill Congregational Church in Hartford. He was former president of the Connecticut Chapter of AGO.

JANE RUSSELL COLPITT, pianist and teacher, died in Woodsville, N. H., recently. Mrs. Colpitt, a pupil of Tobias Matthay in London and a charter member of the American Matthay Association, had taught piano in Boston. She is survived by a sister, Phoebe Russell.

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"A Remarkable New Violinist!"

—JOHN BRIGGS, N. Y. POST

TOSHIYA ETO

"Beautiful Violin Playing!"

—OLIN DOWNES, N. Y. TIMES

NEW YORK TIMES
SAT., NOV 10, 1951

By OLIN DOWNES

Toshiya Eto, the Japanese violinist, who made his American debut last night in Carnegie Hall, was born in Tokyo twenty-four years ago, was graduated from the Tokyo Conservatory with honors in 1948, appeared in concert and as soloist with the two symphony orchestras of his native city, then came to America and has been coaching with Efrem Zimbalist at the Curtis Institute in Philadelphia.

Mr. Eto is rarely equipped for his task. The fact that he has a prodigious technique is accessory to the beauty and vitality of his tone, which is exceptionally warm, rich and vibrant, and his taste and musicianship. It need not be claimed that the admirable musical judgment and discrimination he displayed from the first note to the last are entirely his own creations.

He evidently has studied with the greatest seriousness, and learned at every pore. But his talent and sincerity are evident at all points, and he already is in complete command of the resources of his instrument. The bow is under the most admirable control. Every kind of color or resonance is obtainable on every part of it. The left hand is fleet, free and precise, the fingers equal to any problem of double-stopping, trills or velvety harmonics. It is beautiful violin playing, whatever the composition or the interpretation.

Nothing was better qualified to play tone-quality, of course, that

NEW YORK HERALD TRIBUNE
SAT., NOV. 10, 1951

By Arthur Berger

For the skillful production of the loveliest and most refined violin sound it would be hard to find a young instrumentalist more qualified than Toshiya Eto, who made his New York debut last night in Carnegie Hall.

The Japanese violinist, whose first local appearance coincided with his twenty-fourth birthday, came to this country three years ago to put the finishing touches, under expert guidance, on a violinistic equipment that had earned him wide recognition in his homeland. At the present point in his career he is capable of fascinating his fellow instrumentalists through the ease with which he can execute complicated passages and the untroubled, self-contained fashion of his performing style in general.

Mr. Eto belongs to that class of top-rank violinists for whom the instrument is like a precious object displayed with the sign "fragile, do not handle." Given the rare privilege of handling it, he does so with the utmost care and restraint, and most of his concert seemed to be a demonstration of just this. It was one of those evenings of beautiful violin-playing

NEW YORK POST, SUN., NOV. 11, 1951

Toshiya Eto Plays Debut

A remarkable new violinist named Toshiya Eto made his appearance in Carnegie Hall Friday evening.

Mr. Eto demonstrated in his opening selection, Handel's 2 Major Sonata, that he possesses a tone of velvet smoothness and remarkable purity. He plays cleanly and in tune. His double-stops are accurate. His phrasing is intelligent and musicianly. It is playing at a high level of distinction.

In his playing of the Brahms G Major Sonata, Mr. Eto acquitted himself equally well. The Brahms Sonata is a difficult and demanding work, from the musical as well as the technical standpoint, but in Mr. Eto's skilled hands it was malleable as putty. Again he demonstrated his rare ability to turn a graceful phrase. And in the Brahms, as well as the Handel Sonata, sustained passages gave Mr. Eto a chance to exhibit firm, unwavering control of his bow.

The artist's technical equipment proved well able to cope with the fireworks of the Glazounov Concerto, and Mr. Eto used to the full the opportunity afforded by Chausson's "Poeme."

By John Briggs

N. Y. JOURNAL-AMERICAN
SAT., NOV. 10, 1951

Violinist Eto Is Impressive

By MILES KASTENDIECK

Toshiya Eto is a violinist with a tone. And what a tone it is: lush, warm, and vibrant. If for no other reason, his Carnegie Hall debut last night (celebrating his birthday) was significant. Such a violin tone is rare, something quite treasurable, soul-satisfying, and beneficent.

This 24-year-old Japanese violinist has more than just a tone, however. He has a wonderfully developed technique and excellent musicianship. In the Handel and Brahms sonatas and the Glazounov Co

SAT. REV. OF LIT.

It has been quite a while—not, perhaps, since the advent of Zino Francescatti—that a new violinist drew such pure unsullied sound from an instrument as Toshiya Eto, the young Japanese artist, did at his debut. Along with this fluidity and luster went a sensitivity quite remarkable; equal, in fact, to an interesting performance of the Brahms G major sonata, no outspoken affair. —IRVING KOLODIN

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